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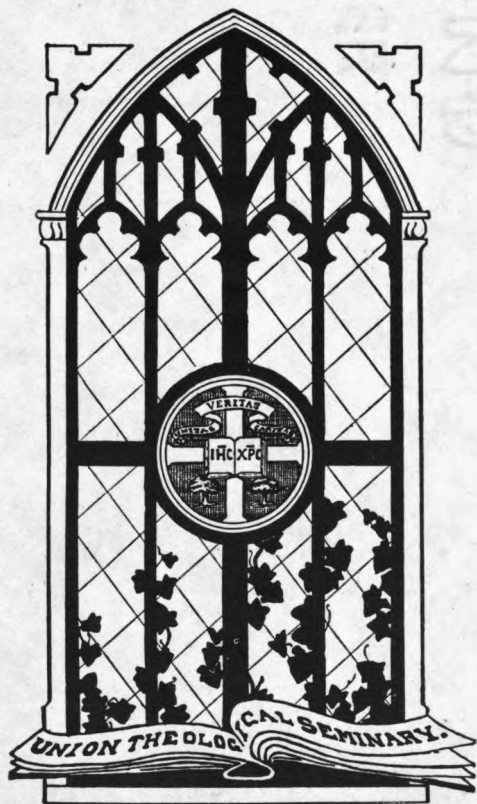


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Symbols and emblems





SYMBOLS AND EMBLEMS
OF
EARLY AND MEDIÆVAL
CHRISTIAN ART.

[F/134 10/-]

SYMBOLS AND EMBLEMS

OF

EARLY AND MEDIÆVAL CHRISTIAN ART.

By LOUISA TWINING.

“Le nom de symbolisme embrasse assez complètement les diverses voies par où l'homme réussit, ou aspire, soit à ennoblir le monde extérieur, en se faisant dire des choses immatérielles par les objets sensibles, soit à transfigurer un simple fait en y puisant à la fois l'aliment du cœur et celui de l'esprit.”

ILLUSTRATED WITH 92 PLATES.

NEW EDITION.

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INTRODUCTION TO THE NEW EDITION.



THE first edition of this book has been for many years out of print, and during that time I have been frequently asked for it.

This has induced me to reprint it, in the belief and hope that it may continue to carry out the objects I had in view in the first publication. It is probable that it may be still more useful now, than when first published, because during the past thirty years the interest in, and love for, the subject of which it treats, has increased greatly. Moreover, the form in which it now appears is better adapted to the purpose of a Hand-book, or Guide, and thus, I hope, it may add considerably to the pleasure and instruction of travellers.

I can personally testify as to this source of enjoyment in travel, for since this work was published, I have had the satisfaction of seeing nearly all the subjects described in it, and I need hardly say how greatly it contributes to the interest, to be able to see and comprehend with understanding eyes and mind the various objects around us in Art and Archæology.

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Though much has been written on the subject of Christian Symbols and Emblems, I am not aware that it has been superseded by any similar publication.

It has been said that "The greatest pleasure in life is reverting in old age to the studies of youth" I can truly say that the lapse of thirty-three years has in no way diminished my interest and delight in the pursuit of an earlier period of my life, and I once more heartily commend the study of this branch of Art to all my younger fellow-travellers, whether at home or abroad.

L. T.

LONDON, 1885.

INTRODUCTION.

SINCE the collection of subjects in this volume was commenced, much has been done in the vast field of Art and Archæology; but yet the particular object of it has not, I believe, been carried out in any other work. Its purpose is simple, and is in some measure explained by the title;—namely, to collect and arrange, in chronological order, the principal forms that have been used symbolically in the different periods of Art; and if regarded in this point of view, the study will be found to acquire greater interest than when the examples are considered merely as scattered and separate works of Art. It does not pretend to be a complete survey of the subject,—still less in any measure to have exhausted it: a few illustrations only of each portion are given, which may be multiplied by every traveller and student. My chief aim has been to lead to a better understanding of the many treasures of Art and Antiquity that are to be found wherever our wanderings may lead us, by assisting persons to read their meaning, and to look through the Symbol to the thing signified by it. In

almost every Church and monument of the Early and Middle Ages, there is something which needs interpretation; and this leads to a wish to penetrate beneath the outward form to the inner idea which it sets forth. For a student with such an object in view, the rudeness of execution, or want of skill in design, is forgotten, and the *idea* appears pre-eminent,—giving a value even to the simplest Emblem of Christian Art, which contains an allusion to something above and beyond itself.

I have endeavoured, wherever it was possible, to introduce *English* examples of the subject illustrated; not only to increase our interest in the numerous remains of Christian Art existing in our own land, but also that we may more easily compare the state of Art and feeling on such matters, in our own country, with that of others.

We may be inclined to wonder at the uniformity of the various illustrations of the same subject; but it should be remembered that, during the periods from which they are derived, the different nations of Europe were influenced by the same forms of belief, and adhered to the same traditions; therefore national distinctions found no place in the works of Art, which expressed the faith of those nations.

It cannot be otherwise than interesting to contemplate the outward signs of a tendency which has shown

itself in the people of all ages, and of all lands; viz., to express the invisible objects of their belief by visible signs. And though Christian Symbolism cannot claim for itself originality, yet the fact of our being able to trace this tendency to a still earlier period of the world's history, and to its connection with the most ancient people, tends to increase, rather than to diminish, its claim upon our attention and study.

The desire of expressing his conceptions, naturally inherent in man, was restrained in the early Christians by two causes; the hatred of Pagan idolatry, or worship of images, and the prohibitions of the Jewish religion against every outward representation of things divine or human: but notwithstanding such discouragements, this desire asserted itself, even in the first ages of Christianity, in the imperfect but expressive system of Symbols, or signs of the real things signified.

From the Catacombs of Rome, where the early Christians were accustomed to assemble for prayer, and to bury their dead in secret, through fear of the enemies of their religion, we derive our chief knowledge of the first efforts of Christian Art, which consist of Bas-reliefs on Sarcophagi, Carvings on Grave-stones, and Paintings on the walls and ceilings. There, with the imperfect means at their command, they expressed the thoughts and facts of their religion in Symbols, which remind us of the mysterious hieroglyphic

language found on more ancient monuments, and the meaning of which was hidden from their persecutors. But a further and wider expression of ideas was permitted even there, though it still fell far short of what could be called a direct representation of a sacred subject; for instance, in the images of "the Good Shepherd" and "Orpheus," Christ appears in a human form indeed, but one strictly symbolical of His divine character and mission; the first derived directly from the words of Scripture,—the other bearing witness to the Pagan times in which the story had its rise, but adopting it as an allegory of the Christian religion :—

"What seemed an idol hymn now breathes of Thee,
Tuned by Faith's ear to some celestial melody."

Christian Year.

And even in those more literal representations, in which Christ is seen conversing with His disciples, or engaged in any of the various acts in which His life on earth was occupied, the prevailing feeling still led to an ideal type of Him, and He was represented, even as appearing after His Ascension, in the simple form of extreme youth, and but very rarely as a Man of mature age.

The following pages will be found to contain illustrations of these facts, and many of the subjects derive their origin from the Catacombs. The later examples are taken from the Mosaics, Sculpture, and Painted Glass of Christian Basilicas and Churches, and

from the illuminations of MSS., which are rich in illustrations of the Art and religion of the Middle Ages. To these sources I have limited myself, without entering on the wider field afforded by the Pictures of the Italian and German schools, which have already been noticed by others. For the same reason, I have not included the Emblems or Attributes of *Saints*, which may be considered as forming a distinct branch of the subject, and one which could hardly have been combined with the purpose of this Work.

No exact limit of time can be assigned to the different series of subjects. My chief object has been to give those examples which contain original conceptions: few, therefore, will be found of later date than the fifteenth century; for, by that time, almost all the symbolic ideas were but copies of earlier ones, or had become developed into forms of more direct imitation. Symbolic representations had given way to historical facts.

Whether or not this symbolic language of Form has the same meaning at the present day, that it had at the time when it was familiar to the minds of all Europe, is a question with which I have nothing to do; it may be true that the "love of Art and Symbol, though genuine and human, is not characteristic of all nations in the same degree,—of our own, perhaps, less than any;" * and certainly to revive the outward form,

* Rev. F. D. Maurice on the Prayer Book.

from which the living idea is departed or forgotten, may seem to be useless; but even if we judge this to be so, our interest in these subjects need not be affected, if we look upon them simply as belonging to the Past. At all events they never have been, and are hardly likely to be, wholly excluded from our ecclesiastical buildings; and though there is perhaps no one, who is unable to recognise in the Lamb the image of the Saviour, or in the Dove, so frequently seen over the altars of our Churches, the Symbol of the Holy Spirit; yet must there not be some interest in tracing these same Symbols from their origin through the different periods of Art, especially if they had that origin in the Catacombs, where primitive Christianity left traces of its belief, and embodiments of its thoughts?

It may be that we can see nothing but poverty of design and execution in some of these rude and strange conceptions; but let us remember how important they once were as expressions of the Faith of those by whom they were designed, and for whom they were intended. By means of these outward forms, Christians were inspired with feelings of devotion and love, and in the absence of books derived from them their chief knowledge of sacred things. To the unlearned they spoke a clear and intelligible language, relating to all the greatest facts of their religion; and that they *had* a meaning, deep and full of poetry, in many instances, no one who will endeavour to interpret

it can doubt. But besides the interest which such thoughts may impart to them, we cannot but be struck by the fact that many of these early designs contain the same ideas which were afterwards developed by the greatest masters of Italy and Germany in their most admired works. My part has been simply to set forth the fact, that such forms *were* used as a figurative language to express invisible conceptions by means of outward objects; and with regard to some of those representations of the Middle Ages, which are more calculated to excite in us feelings of surprise than those belonging to a period of purer and simpler Faith, we must remember that, however strange they may appear to *us*, they excited no irreverent feelings in the minds of those who executed, and who were familiar with, them. Much that we are accustomed to say in *words*, the artists of those days clothed in the language of *form*; and the representations of Art were of course reflections of the mind and faith of the period. We need not therefore be surprised at finding many subjects that express the belief of the Middle Ages; and these may at least be of interest in a historical point of view, if in no other; at all events, those subjects with which we can feel no sympathy, will be found to be few in comparison with those, in which the feeling and motive may readily be admired.

With regard to the two words used to describe the object of this Work, I ought perhaps to say something of the meaning to be attached to them, as well as of

the distinction between them; for that there is a distinction, few persons will be inclined to doubt, though it may not be very easy to define it. I believe that the words *Symbol* and *Emblem* are often used indifferently to express the same meaning; but it should be observed that the term *Symbol* may sometimes be used for an *Emblem*, where the contrary would not be correct; as, for instance, the Anchor may be either the *Symbol* or *Emblem* of Hope; but we could not say that the Lamb or the Good Shepherd were *Emblems* of Christ, since He Himself is embodied in, or represented by, them. They must therefore be distinguished as *Symbols*; and this term may then be considered as something expressive of the whole being and character, rather than any particular attribute or quality, of the person or thing represented. The same object, however, may clearly be considered a *Symbol* as well as an *Emblem*, as the Sword is the *Symbol* of martyrdom, and the peculiar *Emblem* of St. Paul.

French and German authors have contributed much information upon the subject I have attempted to illustrate; but in England little more than brief allusions have been made to it. Both in Mrs. Jameson's and Lord Lindsay's works it is mentioned indeed, as an important step in the study of Art, and lists of Symbols are given; but what has been published upon the subject in foreign works is scattered through many volumes not generally ac-

cessible; neither do any of these contain a complete series of examples illustrating it.*

I am therefore the more inclined to hope, that the present collection may be found useful in supplying a want, sometimes expressed, of a comprehensive view of this portion of Christian Art, only now beginning to receive the attention which has long been bestowed on all that relates to the ancient Art of Pagan times.

The list of authorities at the end of this volume will show how greatly I am indebted to the labours of others in carrying out its object, and how largely I have profited by their research: and to all those who have assisted me by their kind advice and encouragement, I desire here to offer my sincere acknowledgments.

My endeavour has been to collect together some of the various scattered facts which might help to illustrate, in some measure, this vast subject; while no one feels more truly than myself how much more

* Besides the two works mentioned, an outline of the subject in the "Calendar of the Anglican Church illustrated," and some papers upon "Christian Iconography and Legendary Art," that have recently appeared in the "Gentleman's Magazine," I do not know that anything has been written upon the subject in England. A writer of the last century, who had intended to publish a work upon this particular branch of Art, concludes with these words:—"These remarks on the nature of symbols, are only the opening of the vestibule of a Gothic Palace, in which we shall hereafter wander with romantic entertainment and instructive pleasure." But into this palace he was not permitted to enter, for he died before the projected work was begun.

fully and ably the task might have been accomplished by other hands. Such as it is, I trust it may prove an acceptable assistance to those who are seeking for information upon a subject in which a still increasing interest seems to be felt. If I shall have succeeded in imparting to any such persons a portion of the pleasure and interest it has afforded me to collect these examples, and if, at the same time, I have added one page only to the noble history of Christian Art, my aim and wishes will be fully realised.

L. T.

LONDON, 1852.

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SYMBOLS AND EMBLEMS

OF

CHRISTIAN ART.



PLATE 1.

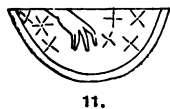
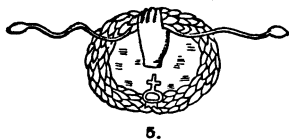
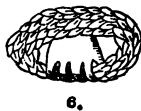
THE FIRST PERSON OF THE TRINITY REPRESENTED BY THE HAND.

THE frequent allusions in the Old Testament to the "Hand" and "Arm of the Lord" as the instruments of His sovereign Power, and performing the various acts of His Will, gave rise to the use of this symbol, which was the only one expressive of the Divine Presence during the first eleven centuries of Christian Art. It is generally represented emerging from clouds, which were supposed to conceal the brightness of that invisible Majesty, which "no man could behold and live." The absence of all attempts at personal representation has been assigned to various causes by different writers; by some, it is attributed to the low state of Art, and the want of imagination in artists, which rendered any such lofty subjects unattainable by them in the earlier ages of Christianity; but a more probable motive, and one more in accordance with the spirit of early Art, seems to have been a

B

feeling of reverence and awe, which kept them from approaching so solemn a subject,* and later periods of Art would have done well to imitate their example. But whatever the cause might be, it ceased to influence the minds of men after the 12th century, when a Head emerging from the clouds first began to be represented, and soon afterwards a half figure. The Hand alone is still seen up to the 17th century. In some pictures by the early Italian masters, of the Baptism of Christ, *two* Hands are seen emerging from the clouds, with the Dove proceeding from them; much of the simple and symbolic idea of the early representations is lost in this further suggestion of reality. There are many varieties in the form and position of the Hand: sometimes it is sending down rays of light, expressing the Divine beneficence shed upon the earth; it is frequently entirely open, but more often in the act of blessing, and then it is represented in two positions, called the Greek and Latin benediction; in the first of these the middle finger is bent, and the thumb crossed upon the third finger, forming the first Greek letter of the name of Christ, as in *fig. 16.*; in the Latin form, the two first fingers are extended, the other two bent inwards, as in *fig. 27.*, and this position is frequently seen in later pictures of the Saviour, both in childhood and manhood.

* There is an instance in the sculpture of the Catacombs which might, at first sight, appear to be an exception to this; but there is no doubt that it is the second Person of the Trinity that it is intended to represent, standing between Adam and Eve, and not the Creator Himself.



The simplest form of this symbol is found in the Catacombs, and in the Mosaics of the early Italian Churches, where it is without the surrounding nimbus, or glory,* which occasionally distinguished it afterwards.

Fig. 1. is the earliest representation of the Hand in Christian Art; it forms one of a series of bas-reliefs on the tomb of Junius Bassus, in the Catacombs of Rome, bearing the date of 359, representing various scenes of sacred history, in which all the personages appear in the form of sheep.† In this example, Moses is receiving the Table of the law from a Hand issuing from a cloud, and, though it has no especial mark or Divine attribute, the circumstances in which it appears leave no doubt that the Hand of God is intended. (1.‡)

2. and 3. are similar examples, frequently met with in the Catacombs: the first represents Abraham's Sacrifice, his sword being stayed by the Almighty Hand; the second shows Moses receiving the Law, as in *fig. 1.* (1.)

4. From a Mosaic of the 6th century, in the Church of S. Apollinare, Ravenna, in which the Hand appears above the Cross. (4.)

5. From a Mosaic in the Church of S. Cosmo and S. Damian, Rome, 6th century. Here the Hand is not in its usual position, but is turned upwards, and holding the crown above the head of Christ. (4.)

6. From a Mosaic in the Church of S. Euphemia,

* See Pl. 91.

† The whole series is given at Pl. 39.

‡ These figures refer to a list of the works from which the examples are taken, at the end of the volume.

- Rome, 7th century. The crown is held over her head. (4.)
7. From a Mosaic in the Church of S. Stefano, in Monte Celio, Rome, 7th century. Beneath the crown in the original is a representation of the Cross. (4.)
 8. From a Mosaic in the Church of S. Agnese, Rome, 7th century. The crown is held over her.
 9. From a Mosaic in the Church of S. Praxede, Rome, 9th century. The Hand is holding the crown over the Saviour. (4.)
 10. From a Mosaic in the Church of S. Maria Nuova, Rome, 9th century. Beneath the crown in the original is the Virgin with the Infant Jesus. (4.)
 11. From a Latin illumination of the 9th century (Bib. Nat.*), representing the Baptism of Christ. (15.)
 12. From the illuminated Bible of S. Paolo fuori le Mura, 9th century. The Hand is clasping that of the Saviour, who is ascending to Heaven. (8.)
 13. All the previous examples have been without the nimbus, or rays; here we have an instance of the former, from an illuminated MS. of the 9th century, representing the martyrdom of St. Stephen, and the *crossed* nimbus shows that the Divine Hand is intended. (15.)
 14. In this instance, rays are descending from the fingers upon the head of the king, Charles the Bald, from whose illuminated Bible of the 9th century (Bib. Nat.) the illustration is taken. (8.)

* This reference is to the Bibliothèque Nationale, in Paris.

PLATE 2.

THE FIRST PERSON OF THE TRINITY REPRESENTED
BY THE HAND.

- Fig. 15.* is another example of the Hand pointing upwards ; it is placed against a Cross, but without the surrounding nimbus. This example occurs in the Bible of Charles the Bald. (11.)
16. From a Greek illumination of the 10th century. Here the Hand is in the act of blessing and dispensing rays at the same time, and is directed towards the Prophet Isaiah. (15.)
17. From an Exultet, of the 11th century. (8.)
18. From a Saxon MS. (Brit. Mus.), 11th century. The Hand is holding a horn, from which flames are descending upon the head of David, denoting the inspiration of the Spirit.
19. From a Saxon MS. of the Psalms, 11th century (Brit. Mus.). This Hand, holding the spears and arrows, is an illustration of Ps. xviii. v. 14. : "He sent out His arrows and scattered them : He cast forth lightnings and destroyed them."
20. From the same book as the last, illustrating the last verse of the 5th Psalm. The crown held out from Heaven expresses the "blessing" and "favour" promised to the righteous ; an idea very similar to that of the early Mosaics already noticed.
21. From a Saxon MS. of the 12th century (Brit. Mus.). This Hand is unusually clothed with drapery ; it is in the act of blessing David, in the Latin form.

22. From a Saxon MS. of the 12th century (Brit. Mus.), which abounds in representations of the Hand in different positions; *figs.* 23. and 24. are examples of them. The latter is sending a blessing upon Moses, but the open Hand seems to be also indicative of the Divine favour.
25. An English example, from a sculptured representation of the Crucifixion, on the exterior of the Norman Abbey Church of Romsey, Hampshire, above which is placed this Hand; it dates probably from the 11th century.
26. This subject has the singular addition of the Dove, the emblem of the Holy Spirit,* which is sent forth from the Hand of God upon rays of light; from a chapel at Palermo, built by the Normans, in the 12th century. (8.)
27. Another example of the Hand, in its less frequent position of pointing upwards, and surrounded by the crossed nimbus; from sculpture on the portal of the Cathedral of Ferrara, 12th century. This was the form of the ancient "Main de Justice," surmounting a staff, which was used in France at coronations, and was preserved in the treasury of St. Denis. This Hand appears on the seal of Hugh Capet, and was continued till the time of the Renaissance.† (15.)
28. From a representation of the Crucifixion, on a painted window of the Church of S. Remi, Rheims; a similar idea to that on Romsey Church. (12.)
29. and 30. From a French MS. of the Gospels, 14th century (Brit. Mus.). One is a Hand stretched out to the Saviour in His Agony in

* See Pl. 24.

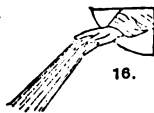
† The open Hand was represented on the coins of some of our Saxon Kings, in the 10th century; on one, it is accompanied by the Alpha and Omega.



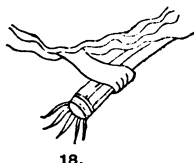
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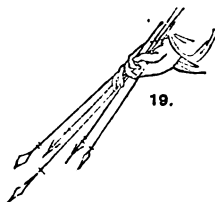
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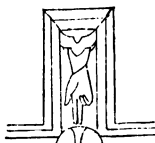
24.



26.



27.



28.



29.



30.

the Garden, the other at His Baptism ; and here we begin to see the gradual departure from the symbolical mode of representation to a bolder and more direct one. These two are the only examples of the Hand, in all the scenes where the Almighty Presence is introduced ; in every other instance, a head, or a half figure, is seen emerging from the clouds.

PLATE 3.

THE SECOND PERSON OF THE TRINITY REPRESENTED
BY THE MONOGRAM.

ONE of the earliest and most universal of Christian symbols was the simple form of expressing the name of Christ by its two first letters, in Greek characters; it served as a sign of their faith to the early Christians, and presented an image of the Saviour to their minds, in a form which was not understood by their heathen persecutors. It is believed to have originated in a verse of the Revelation: "And I saw another Angel ascending from the east, having the seal of the living God;" but little more is known about it than the fact of its being found on the tombs of martyrs in the reigns of Adrian and Antonine, in the 2nd century. Its use was very soon widely diffused, for it was marked on the coins of the first Caliphs, and was found sculptured on an ancient Runic stone, in Zealand. In some of its varieties it is retained even to the present day, and must be familiar to every one. The first examples are formed of the Greek X (Chi) placed vertically, forming the true Cross, and the Greek P (Rho) or sometimes the Latin R.

- Fig. 1.* is the simplest form of all, and is found on coins of Constantine the Younger. (16.)
2. The same combination as the last, with the P reversed, which is sometimes, but rarely, seen. (16.)



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



13.



14.



15.



16.



17.



18.



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20.



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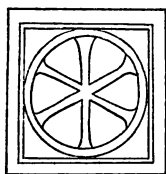
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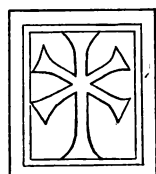
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25.



27.



26.



28.



29.



30.

3. This example has the additions of the first and last letters of the Greek alphabet, in reference to the verse in the Revelation: "I am Alpha and Omega, the First and the Last;" and this recognition of the Trinity by an acknowledgment of the divine nature of Christ, was first made by Constantius, the son of Constantine. (16.)
4. This is believed to be the oldest form of the Monogram, but it was altered to that of *fig. 11.* by a Synod of 318. The addition to the preceding letters forms the Latin R, by which, probably, the word Rex was intended to be introduced. (16.)
5. From a coin of the Emperor Anastasius, 6th century, the letters being the same as in the last example. (16.)
6. The simple Monogram has the addition of an N crossing the foot of the Cross, the initial of Noster. Latin letters are sometimes added to the Greek in this manner, as in the two last instances. (15.)
7. The Monogram was frequently enclosed in a circle, which gave an additional meaning to it as being an emblem of Eternity. This form of it was found on Christian tombstones near Tunis. (16.)
8. In this the circle is introduced into the Monogram, and a Cross is placed within it. A different form of the Omega is used here. (16.)
9. This example combines the two names Jesus Christ, abbreviated; the Greek letter Eta being placed at the bottom, and the Cross of St. Andrew (or letter Chi) in the centre. This example is of later date, being taken from a MS. of the 9th century. (11.)
10. A different Cross, the Tau, usually known as the Cross of the Old Testament, is introduced here with the Cross of St. Andrew, and the Greek letters. (16.)

10 SYMBOLS AND EMBLEMS OF CHRISTIAN ART.

11. The Greek Cross and that of St. Andrew combined, which is the true form of the Greek letter. (16.)
12. The simple Greek letter by itself, or the Cross of St. Andrew, from a coin of Constantine the Great. (16.)
13. The letter I, the initial of Jesus, is added to the Greek letter. (16.)
14. The Greek Cross and that of St. Andrew combined, from a coin of Constantine. (16.)
15. This is the most common and well-known form of the Monogram; it is frequently found in the Catacombs, on tombs, lamps, and seals, and besides this, it was the form of the Cross seen by Constantine in the Heavens on the day of battle, and which caused his conversion; from that time it took the place of the Eagle on the Roman standard or labarum, and was stamped on the imperial coins till the reign of the Emperor Marcian, in the 5th century. (16.)
16. This rather singular form is found on several coins of the Constantine family. (16.)
17. This combination of two preceding forms is found frequently on tombs and lamps of the Catacombs. (16.)
18. Constantine's Monogram, surrounded with palm branches, denoting glory and triumph. (1.)
19. The Monogram, with two stars, from a glass vase found in the Catacombs, with a representation of the Four Evangelists.* (6.)
20. and 21. These two singularly-written forms of the Monogram are from the beginning of Spanish charters of the 12th century. (10.)
22. Constantine's Monogram on a shield held by a soldier; from a Mosaic in the Church of S. Vitale, Ravenna, 6th century. (4.)

* See Pl. 43.

23. From an ancient metal lamp. The letter A being added to the Monogram forms the Latin word Pax, the X being formed of cross-bones. (16.)
24. From an illuminated MS. of the 12th century; it is nearly a repetition of *fig.* 19.
25. From sculpture in the Church of S. Demetrius, at Salonica, 4th century. The six arms of the Monogram are equal, and enclosed in a circle. (15.)
26. From the same source, and with the same meaning as the last, only the arms are not all equal.
27. This has the addition of the last letter of the name of Christ, besides the Alpha and Omega. It is taken from a charter of King Alfonso of Spain, dated 1145. (10).
28. This ornamented Monogram is from a funereal lamp found in the Catacombs of Rome. (3.)
29. A rare example of the Monogram being formed into a nimbus round the head of Christ. From a Mosaic in the Church of S. Aquilino, Milan. (34.)
30. The Monogram held as a standard by a young Christian. From sculpture in the Catacombs. (15.)

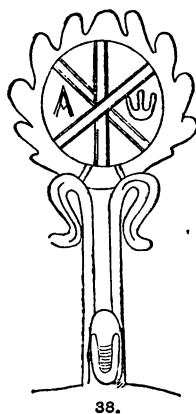
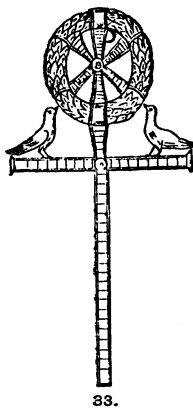
PLATE 4.

THE SECOND PERSON OF THE TRINITY REPRESENTED BY THE MONOGRAM.

In all these examples the idea of the Monogram is enlarged by some addition, the original form remaining the same.

- In *fig. 31.* it is enclosed in a wreath or crown of olive, which conveys the idea of glory and victory, as well as of peace. From a tomb of the early Christians in the Catacombs. (1.)
32. The Dove, as the emblem of peace, is sitting on the Monogram. From a funereal lamp of the Catacombs. (15.)
33. Here the Monogram, encircled with a wreath, surmounts the Cross; and two Doves, probably in this instance the emblems of faithful Christians,* are looking up to it. Several figures are standing beneath, in the original bas-relief on a sarcophagus of the Catacombs. (1.)
34. The Dove descending on the Monogram. From a sarcophagus in the Church of S. Aquilino, Milan. (16.)
35. Two Doves are seated on the arms of the Cross, with the two names of Christ expressed in the letters beneath. From a Greek MS. of the 11th century. (8.)
36. The first letter is formed of palm-branches, and the whole is surmounted by a star, and enclosed

* See Pl. 84.



THE MONOGRAM.

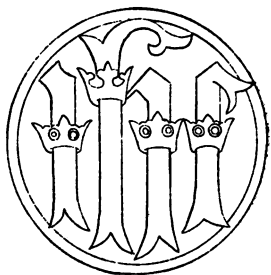
in an ornamental circle. From an engraved gem. (16.)

37. There is much meaning contained in this design, from an early engraved gem. The Cross surmounting the Monogram has triumphed over the serpent, which is twined around it, and is threatening to destroy the Doves which stand on each side, as emblems of Christians who are looking to the Cross for salvation, which is expressed in the word beneath. (16.)
38. A singular framework or shield of brass, raised upon a pillar, encloses the Monogram. On each side of the original are figures of Christ and St. Paul, who is pointing with his finger to the Monogram. It was probably used to hang above a sacred lamp, of which so many are found in the Cemeteries or Catacombs. (5.)

PLATE 5.

THE SECOND PERSON OF THE TRINITY REPRESENTED
BY THE MONOGRAM.

THIS form of expressing the name of Christ is much more familiar to us in the present day, and is of a later origin than the preceding examples. From the beginning of the 12th century the more ancient Monogram was replaced by the three Greek letters X P Σ, the two first and last of the name of Christ, and this was stamped on French coins till the time of the Renaissance; but an entirely different combination was produced by attempting to represent the abbreviated name of Jesus in Greek letters, the I, the H (or E), and the final Σ, which was made indiscriminately in two forms, as the following examples will show. The omission of the other letters was shown by the mark of abbreviation or bar, which was afterwards extended through the stroke of the H, in order to form the Cross. There is no doubt that this was the origin of the Monogram which is now so commonly used in sacred decorations; but in Western Art, these Greek letters soon became changed, and assumed a Latin form and meaning, which is that usually assigned to them at present; the Greek E becoming a Latin H, it was interpreted to signify "Jesus Hominum Salvator." In its original form, it was stamped on the gold coins of the later



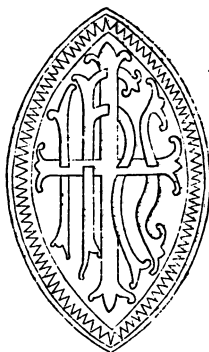
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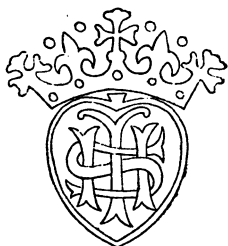
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41.



45.



42.



43.

THE MONOGRAM.

Emperors of Constantinople, combined with the words, XPS·NIKA, "Christ the Conqueror."

Fig. 39. This example, from a mediæval MS., shows the old Greek form of the S. The letters are ornamented with crowns. (27.)

40. In this instance, the more usual form of the S is adopted, and the mark of abbreviation is inserted in the H, forming a Cross. Also from a mediæval MS. (27.)
41. The three letters are here set into the Cross, and enclosed in the form of the Vesica Piscis.* (27.)
42. The Monogram is enclosed in a heart, and surmounted by a crown. It occurs as the centre of a representation of the Five Wounds of the Passion, and beneath it is written "The Well of Grace."† (27.)
43. The letters are again surmounted by a crown, and are in their most usual and simple form. They form the centre of groins in the cloisters of Westminster Abbey; beginning of the 16th century. (19.)
44. This and the following Monogram are from the external wall of Headbourn-Worthy Church, Hants, and are probably of the 15th century.
45. This combination of the three letters of the name of Christ is the form alluded to above as having replaced the more ancient one from the 12th century.

* See p. 33.

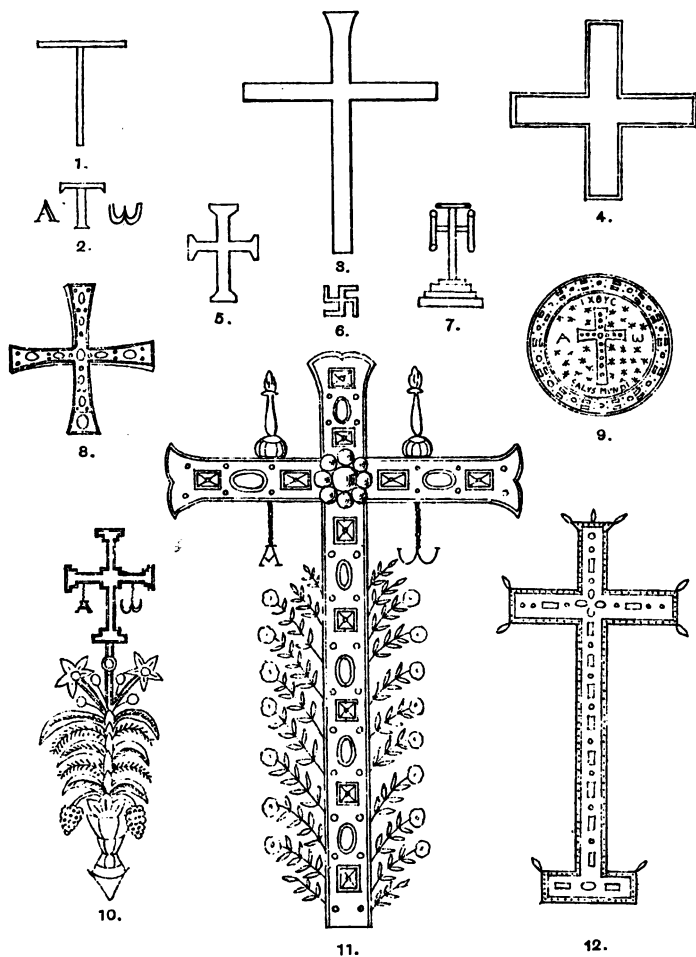
† See p. 46.

PLATE 6.

THE SECOND PERSON OF THE TRINITY REPRESENTED
BY THE CROSS.

AMONGST all the symbols of Christ, there is none older or more universal than this: besides being represented merely as the instrument of His death, it had a far higher and more symbolical meaning, and became the mark, or sign, of Christianity, throughout the world. It would be impossible to attempt a description of all its varieties; a few only of its principal forms can be given, and these may be separated into three divisions, of which the first figures are examples.

- Fig. 1.* The Cross of the Old Testament, in the form of the Tau, and supposed to be like that on which the brazen serpent was raised, as well as the form of the mark on the door-posts of the Israelites. Many of the early Basilicas were built on this plan. Both this and *fig. 2.* are found in the Catacombs on grave-stones. (1.)
3. The Latin Cross, supposed to be the real form of that on which Christ was crucified; and it therefore appears in all pictures of the Crucifixion; it was so called from its being used principally by the Western Church.
4. The Greek Cross, being the form used by the Eastern Church, though at first both this and the Latin Cross were used indifferently by the



THE CROSS.

two Churches. This is a more ideal form than the last, having the four arms of equal length, or nearly so. Examples of both are found in the Catacombs. (1.)

5. An example of the Greek Cross; from the tomb of the Empress Galla Placidia, in the Church of SS. Nazario e Celso, Ravenna, 5th century. (4.)
6. Another variety, called the double Cross, formed of two Latin Z's interwoven; from a granite slab in the Catacombs. It is a form still found in Thibet and India, and was known to the most ancient people of Europe, being found on Etruscan monuments and Celtic coins.* (8.)
7. In the beginning of the 6th century, the Emperor Justinian adopted the Greek form of the Cross. This variety of it, raised upon steps, is from a coin of his reign, and is also found on several others after him.
8. A jewelled Greek Cross, suspended from the crown of the Lombard Queen Theodolinda; end of the 6th century. (7.)
9. Here the Cross is surrounded with stars. From a Mosaic in the Church of S. Apollinare, Ravenna, 6th century. (4.)
10. The Cross was frequently ornamented in various ways, either with gems or flowers, as in this and the two next examples. The first is from an illuminated MS. of the 8th century, called the Codex Aureus (Brit. Mus.).
11. This example of the Latin Cross is of about the same date, but painted on the walls of the Catacombs, over an altar in a little chapel; it is enriched both with gems and flowers, and the Alpha and Omega are suspended by chains

* It probably denotes the Cross (Signum, the Sign), for there are many examples of the S being written Z by the Ancients.

18 SYMBOLS AND EMBLEMS OF CHRISTIAN ART.

from the arms; two lamps are placed over them. (1.)

12. A gemmed Cross; from a Mosaic in the Church of S. Pudentiana, Rome, where it is placed over the head of the Saviour, 8th century. (31.)

PLATE 7.

THE SECOND PERSON OF THE TRINITY REPRESENTED BY THE CROSS.

- Fig. 13.* A Byzantine coin of the 10th century, in the reign of the Emperor Joannes Zimiscos. Examples of Greek Crosses are frequently accompanied with this inscription, the meaning of which is, "Jesus Christ is Conqueror." (33.)
14. A Byzantine coin of the Latin Emperor Baldwin I.; beginning of the 13th century. The Cross was frequently represented springing from an ornamented base, or root, which, in this instance, appears to represent an anchor. (16.)
15. We have seen the Dove surmounting the Monogram, here in the same manner it is connected with the Cross, and probably with the same meaning; the upper part of the Cross is ornamented with the nimbus, and a Dove is seated on each arm. From the Catacombs of Naples, 9th century. (8.)
16. Here there is but one Dove on the Cross, which springs from an ornamented base. From the Bible of Charles the Bald, 9th century (Bib. Nat.). (11.)
17. The Dove occupies an unusual position, in the centre of the Cross, alluded to in the Latin lines. From the illuminated "Bestiarium," in the Ashmolean Museum, Oxford, 13th century; it forms part of a chapter on the nature of Doves.
18. An ornamented Cross. From the bronze doors of S. Paolo fuori le Mura, Rome, which were

executed at Constantinople in the 11th century.
(8.)

19. This Cross contains much more meaning than any of the preceding ones: the Dove is represented pouring rays upon it from above, and the four rivers of Paradise flow from the mountain on which it stands, while stags* and sheep, emblems of faithful Christians, are drinking from them. From a Mosaic of the 13th century, in the Church of S. Giovanni Laterano, Rome.
(17.)
20. The Cross was frequently represented literally, as a tree, an idea which caused it to be occasionally painted of a green colour, in subjects of the Passion and Crucifixion. In the old legend of the Cross this tree is said to have sprung from the Tree of Life, in the Garden of Paradise, a piece of which was planted on Adam's grave.
21. Here it appears clothed with leaves, and growing in the wilderness, behind a figure of Moses, in allusion to that part of the legend which says, that the rod by which he worked miracles in Egypt and in the desert, was taken from this tree. Both these examples are from an illuminated MS., a religious poem in old English of the 14th century (Brit. Mus.).

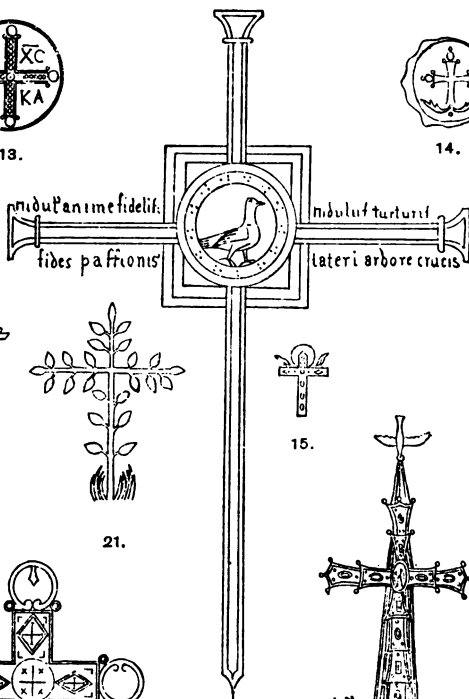
* Sec Pl. 82.



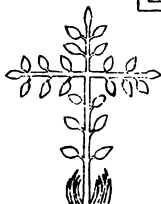
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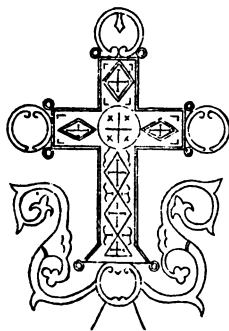
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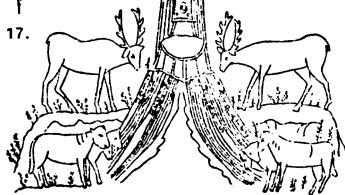
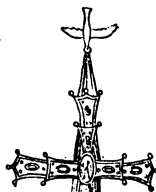


16.



18.

17.



19.

THE CROSS

PLATE 8.

THE SECOND PERSON OF THE TRINITY REPRESENTED
BY THE CROSS.

BESIDES the usual and simple forms of this symbol, there are others in which the Cross becomes double or triple ; this addition arose from the representation of the real Cross, on the summit of which the superscription was placed, and which thus became a part of ideal or imaginary Crosses. Many Cathedrals, especially in England, are built in the form of the double Cross.

PLATE 8.

THE SECOND PERSON OF THE TRINITY REPRESENTED
BY THE CROSS.

- Fig. 22.* A double Cross of the early Christian period ; an example of Greek sculpture from Mount Athos. The letters that accompany it are the same as in *fig. 13*. The foliated ornament from which this Cross springs was not an uncommon addition to imaginary Crosses. (15.)
23. The double Cross, in its simplest form, raised upon steps. From a Greek MS. of the 9th century, in the Vatican. (8.)
24. A Cross of Greek workmanship, probably of the 10th century, enriched with gems and ornaments. (5.)
25. A Byzantine coin of the 10th century. (33.)
26. and 27. Two Crosses sculptured in white marble on a Church at Athens, 11th century. The inscription is the same as in *figs. 13* and *22*. The peacocks and the eagles placed at the foot of each Cross have, of course, a meaning in that position ; the former, as emblems of immortality,*—the latter, of victory and strength. (15.)
28. The triple Cross is much more uncommon than the preceding forms. This example is from the walls of the Catacombs of Rome. (1.)

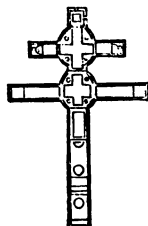
* See Pl. 86.



22.



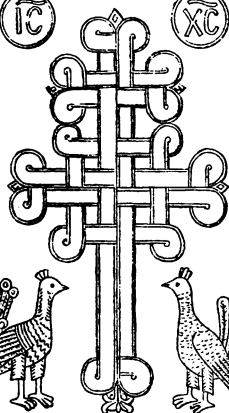
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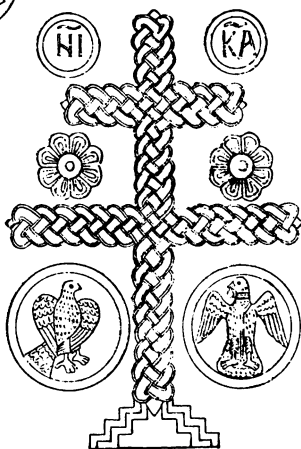
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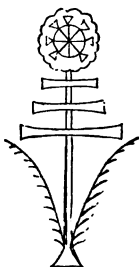
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27.



28.

THE CROSS.

PLATE 9.

THE SECOND PERSON OF THE TRINITY REPRESENTED
AS THE LAMB.

THE origin of this symbol is found in the various passages which refer to Christ under the image of the Lamb in the Old and New Testament. He was typified by it under the Mosaic Law, and the Prophets used the same image in speaking of the future Messiah. It was not surprising, therefore, that it should have been carried on in the New Testament, and we should expect to meet with it amongst the earliest symbols that have been represented in Art. It soon became so favourite a type of the Saviour, that He was scarcely ever portrayed in any form but that of the Lamb; and, in the year 692, a Council was obliged to decree that it should not be thus substituted for His human form. This law, however, had no effect on the Western Church, and the symbol was not forbidden there till the reign of Charlemagne; even then it did not cease to appear, both in sculpture and painting, and its use has continued down to the present day, when it is one of the few symbols that still retain a place in Protestant Churches. We can scarcely wonder at this, when we consider how perfectly it sets forth the qualities that were so conspicuous in the Saviour of Mankind, and how well adapted it was to recall them to the

minds of Christians: it was a resemblance that had occurred to many of the writers both of the Old and New Testament, and had been expressed by them in the symbolic language of the East, a circumstance which seems to give this symbol a prominent place amongst all those that have been thought to set forth some quality or attribute of Him who was emphatically pronounced to be "The Lamb of God."

The earliest representations of this subject are generally without the nimbus, but in later examples it is frequently added, and either contains the Monogram of the name of Christ, or is crossed, which shows that it belongs to one of the three Divine Persons; but if it has neither of these distinguishing marks, the Lamb either carries the Cross, or the shepherd's crook.

Fig. 1. From a bas-relief in the Catacombs of Rome.

The head of the Lamb is surmounted by the Greek Monogram. (1.)

2. and 3. are from the singular series of bas-reliefs in the Catacombs, of which examples have already been given. In these it is Christ Himself, who is represented under the form of the Lamb, as performing two of His miracles, the raising of Lazarus, and the multiplying the loaves. Here there is no attribute to mark the Divine Person; but the acts that are being performed show that it is Christ who is represented, without any additional sign. (1.)

4. A very similar example to *fig. 1.*, with the simple Cross instead of the Monogram; also from a bas-relief of the Catacombs. The Lamb appears



1.



2.



3.



4.



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7.



8.



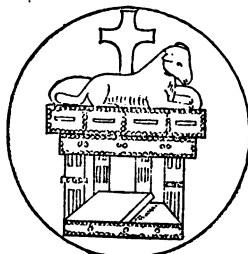
9.



10.



11.



12.



13.



14.



15.



16.

THE LAMB.

- standing on a rock or mountain, on which it was frequently represented. (1.)
5. The idea conveyed by this representation would appear to be rather that of the Good Shepherd than the Lamb; for it is accompanied by the pastoral staff or crook, with a vessel attached to it; and the form is also that of the Ram, which was a very unusual change in the symbol. It is taken from a painting in the Catacombs. (1.)
 6. The Lamb with the nimbus containing the Monogram and the Alpha and Omega, standing on a hill or rock, the "Mountain of Paradise," from which flow the four rivers.* From a bas-relief on a sarcophagus of the Catacombs. (1.)
 7. Another variety of the subject, in which its character is marked by the Cross, in form like that usually borne by Christ in representations of the Resurrection. Also from the Catacombs as well as the next example. (1.)
 8. In addition to the Shepherd's vessel, the Lamb carries the palm-branch, a sign of victory. (1.)
- The foregoing examples will serve to show how general this symbol had become, even amongst the earliest Christians, and in how great a variety of forms they delighted to represent it. The next examples are taken from the Mosaics of the old Italian Churches, and offer a few varieties in the mode of rendering it. Some are probably contemporary with the former illustrations from the Catacombs.
9. One of these Mosaics from the Baptistry of S. Giovanni Laterano, Rome, A.D. 462. Though encircled by a wreath of leaves, it has no distinguishing mark besides that of the simple nimbus. (4).

* For the explanation of this symbol, see Pl. 43, on the Four Evangelists.

10. Another example of the Mountain with the Four Rivers, on which the Lamb is standing, sculptured on the tomb of Constantius, the husband of the Empress Galla Placidia, in the Sepulchral Chapel of SS. Nazario e Celso, Ravenna, in the 5th century. (4.)
11. From a Mosaic in the Church of San Vitale, Ravenna, 6th century. The circle which encloses the Lamb is adorned with stars. (4.)
12. Another variety in the manner of representing the Lamb, is shown in this example. From a Mosaic in the Church of S. Cosmo and S. Damian, Rome, 6th century, in which it is lying upon the altar of sacrifice. (4.)
13. From a Mosaic in the same Church. Another instance of the Lamb standing on the Mountain of Paradise. (4.)
14. and 15. From Mosaics in the Church of S. Lorenzo, Rome, 6th century. In the second example the Lamb bears the Cup as well as the Cross. (4.)
16. An example of the crossed nimbus. From sculpture on the exterior of the Church of S. Pudentiana, Rome, 8th century. (4.)

PLATE 10.

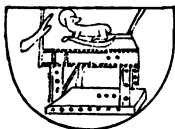
THE SECOND PERSON OF THE TRINITY REPRESENTED AS THE LAMB.

- Fig. 17.* This is another instance of the Lamb lying on the Altar, with the knife prepared for sacrifice. From a Mosaic in the Church of S. Praxede, Rome, 9th century. (4.)
18. This rather singular example of the nimbus contains a Cross in each of its divisions. From sculpture in the Catacombs, but of a later date than the preceding instances, the 10th century. (1.)
19. From an engraving upon a plate of copper, 13th century. It is the first example in this series of the banner being attached to the Cross, which gives it an additional character of victory. (13.)
20. Another feature is added to this example, from an Italian work in niello upon silver, of the 12th century. A cup is receiving the blood which flows from the neck of the Lamb, whose death is thus commemorated. The banner is attached to a double Cross.
21. The figure of St. John the Baptist is frequently represented carrying the Lamb in his arms in a more or less ideal and symbolical form. This early example of the subject is from a statue of the Cathedral of Chartres, 13th century. Instead of the nimbus, the whole figure is enclosed in an aureole.* (15.)
22. The unusual form of the Ram appears again in

* The glory enclosing the whole body. See Pl. 92.

this example, from the Cathedral of Troyes, 13th century. It is looking up at the Cross it bears;—a very frequent position in these later examples of the subject. (15.)

23. From a painted window in the Cathedral of Bourges, representing different scenes of the Last Judgment, taken from the Apocalypse; 13th century. (12.)
24. Another instance of the Lamb whose blood was shed for the sins of the world. From an altar in the Church of Araceli, Rome, of early but unknown date.
25. We have seen this favourite symbol represented in the sculpture and painting of the Catacombs, and in the Mosaics of the Churches of Italy; we now find it appearing on a coin of an English sovereign, Edward III., 14th century, in the same manner as the Cross, which had been stamped on money from the time of Constantine.
26. Another English example, with an ornamented nimbus. From a painted roof in the choir of St. Alban's Abbey; probably of the end of the 15th century. (26.)
27. The Lamb, held by St. John the Baptist, is here singularly connected with the symbol of the Holy Spirit, the Dove, which appears to be holding the Cross in its beak. From a beautifully illuminated French MS. of the 14th century (Brit. Mus.).
28. One of the later forms of the last-mentioned subject. The figure of the Lamb has lost much of its ideal character, and is represented lying in a natural manner upon a book. From a MS. book of the Hours, 15th century (Brit. Mus.).



17.



19.



18.



20.



23.



24.



21.



25.



22.



27.



28.



26.

THE LAMB.

PLATE 11.

THE SECOND PERSON OF THE TRINITY REPRESENTED
AS THE LAMB.

A CLASS of very singular subjects in which the Lamb appears, is taken from the Apocalypse, where this symbol of the Saviour frequently occurs. This book seems to have been a favourite one for illustration in the Middle Ages, and, strange as many of the examples may appear when presented to the eye, they are scarcely more than literal representations of the symbolic language so familiar to the ear; and, in fact, the minute description of the text left but little room for the imagination of the artist, in the scenes he endeavoured to represent. One peculiar feature marks all these Apocalyptic Lambs; the "Seven Horns and the Seven Eyes," themselves symbols of the Seven Spirits of God, and denoting power and omniscience, are always present, but they sometimes vary in number, one being occasionally omitted.

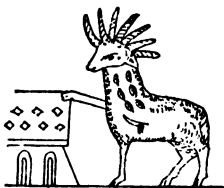
PLATE 11.

THE SECOND PERSON OF THE TRINITY REPRESENTED
AS THE LAMB.

- Fig. 29.* The Lamb lying on the Altar, with an angel holding a book behind. From a Latin MS. of the 12th or 13th century. (8.)
30. From a French MS. of the 13th century (Lib. of the Arsenal, Paris). It is a peculiarity in this example that the six eyes are placed in the neck, instead of in the head. The wound in the side shows it to be the "Lamb that was slain." (15.)
31. The Lamb is represented taking the Book with the Seven Seals from "Him that sat upon the Throne." The whole is enclosed in the outline called the *Vesica Piscis*. This and the following example are from a French MS. of the Apocalypse, 14th century (Brit. Mus.).
32. The same figure of the Lamb is here adorned with the nimbus, and carries the banner or standard, marked with the Cross.
33. It is not easy to explain the introduction of the second Lamb into this subject, which evidently represents the same scene as *fig. 31*. The Lamb with the Seven Horns is enclosed in an ornamental circle or aureole, and here the Book is without the Seven Seals. Also from a MS. of the Apocalypse of the 14th century (Brit. Mus.).



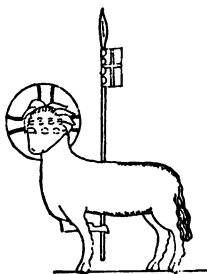
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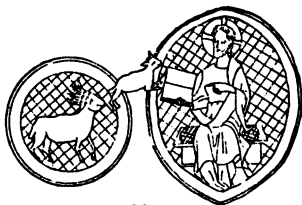
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33.

THE LAMB.

PLATE 12.

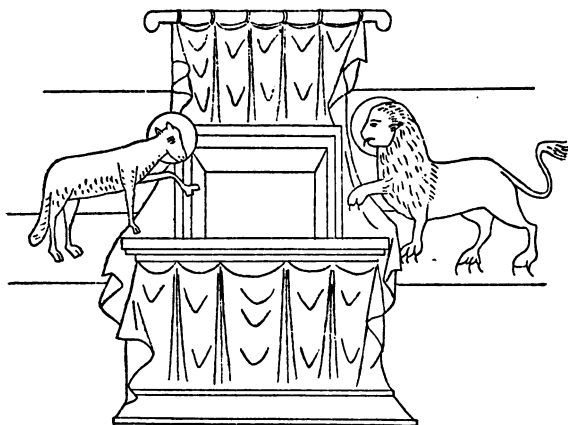
THE SECOND PERSON OF THE TRINITY REPRESENTED
AS THE LION.

ALTHOUGH a much more rare symbol than the preceding ones, there is no doubt that the Saviour is occasionally represented under the form of the Lion. Several reasons, besides the authority of words of Scripture, may have given rise to it; the Book of Revelation gives the title of "the Lion of the tribe of Judah" to Christ besides that of the Lamb; the former expressing His divine power, as the latter does the meekness and gentleness of His human nature, and the world was filled with the sound of His Gospel as the roar of the Lion filled the desert. It was anciently said of the Lion that it was born dead, and was only waked into life after three days, by the roar of its parent; it is easy to see how this gave rise to its becoming a symbol of Christ's resurrection from the dead, 'after three days' rest in the tomb.* Very few examples of this symbol are known in Christian Art; one that is described as having been painted on a window of the Abbey of St. Denis, of the 12th century, no longer exists.†

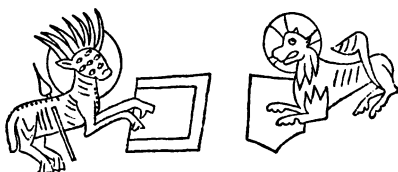
* For an example of this, see Pl. 22.

† There is another example of the subject in the Bible of Charles the Bald, 9th century (Bib. Nat.), which I regret not to have been able to give.

- Fig. 1.* This subject represents the scene of the Apocalypse, in which the Lion is described as having prevailed to open the Book with the Seven Seals. The Lion and the Lamb are here placed at either side of the Altar, both being symbols of Christ. The nimbus, in both cases, is without the mark of its belonging to a divine Person ; but there can be no doubt of the meaning of the symbols. This singular subject is taken from the large Bible called Charlemagne's, where it is placed at the beginning of the Apocalypse ; 8th century (Brit. Mus.).
- 2 In this instance the crossed nimbus leaves no doubt as to the meaning of the symbol, even if the manner of its representation did not proclaim it to be the "Lion of the tribe of Judah." From a MS. of the Apocalypse, of the end of the 12th century, in the Bodleian Library, Oxford.
3. The same subject from the Apocalypse, but treated in a different manner. From a MS. of the 13th century, containing scenes from the Old and New Testament (Brit. Mus.).



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2.



3.

THE LION.

PLATE 13.

THE SECOND PERSON OF THE TRINITY REPRESENTED
AS THE FISH.

THE Fish appears to have been used as a symbol of Christ in a lower sense than the preceding ones, for it is never represented with the nimbus, but it was undoubtedly considered as a sacred type during the early ages of Christianity, besides the sense in which it appears so frequently on the tombs of the Catacombs.* St. Augustine and Tertullian both speak of the Fish as a symbol of Christ. As early as the 4th century it was known that the Greek word for Fish was formed of the first letters of the words "Jesus Christ, the Son of God, the Saviour," but it is curious that although this anagram was composed of Greek letters, the emblem itself is only known on Latin, not on Greek, monuments. It is frequently found accompanying representations of the Fish on seals and gems. The familiar form of the *Vesica Piscis*, so common in sacred Art, was derived from the shape of a Fish, and was reserved for peculiarly sacred subjects, which it enclosed as in a framework or aureole; it was the form generally used for ecclesiastical seals.

* See Pl. 65 on "Baptism."

PLATE 13.

THE SECOND PERSON OF THE TRINITY REPRESENTED AS THE FISH.

- Fig. 1.* Here a head, like one of the Roman emperors, is combined with the figure of a Fish, and the name of Christ in Greek letters, leaves no doubt as to the meaning of the subject. It is taken from an engraved gem, which was worn as an amulet in the reign of Alexander Severus, 3rd century. (37.)
2. This is a simple representation of the Fish, with the letters which have been before described, beneath it. From an early engraved gem. (16.)
 3. The Dolphin is twined round the Anchor, the emblem of hope; and the names and titles of Christ are expressed in the Greek letters surrounding it. From an ancient engraved gem. (16.)
 4. In this singular representation there can be little doubt that the Fish on which the Ship, the emblem of the Church, is resting, is the symbol of Christ, though He also appears walking on the water with St. Peter, in His human form. This is also from an engraved gem. (16.)



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4.

THE FISH.

PLATE 14.

THE SECOND PERSON OF THE TRINITY REPRESENTED
AS THE GOOD SHEPHERD.

THIS favourite image of the Saviour occupies a conspicuous place on the walls and sarcophagi of the Catacombs, on the lamps found in the tombs, on the glass vessels, and in the Mosaics of the old Italian Churches; but it is strange that this symbolic representation, which appears to have conveyed such consoling and pleasing ideas to the minds of the early Christians, was not known after the year 1000, no trace of it being found from the 11th to the 16th century. The authority from which it was derived was as high as that which gave its sanction to the symbol of the Lamb, the Saviour Himself proclaiming "I am the Good Shepherd:" and in the Epistles we find the title given to Christ, of the "Great Shepherd of the Sheep." The variety of forms in which He appears in this character include every office which He might be supposed to fulfil. The two principal varieties show the Good Shepherd caring for the Sheep, in the midst of His flock, with or without the shepherd's flute, and sorrowing for the lost one, or bearing it home on His shoulders, rejoicing; this last is the most frequent representation, and is also the oldest, especially in the Western Church. From

Eusebius, we find that Constantine, in adorning his new city, placed this subject on one of the Fountains of the Forum. The similitude of the Good Shepherd watching over His flock was not new to Christianity; the Old Testament has many instances of it in the Psalms and Prophecies, and it must have been familiar to the minds of the Jews; neither was it unknown to the Pagans, and some of the first representations show a strange mixture of Christian and Pagan ideas and feeling.

Fig. 1. is a striking instance of this, and is the oldest example of the subject, a painting in the Cemetery of St. Calixtus, in the Catacombs; here the Good Shepherd, bearing the Lost Sheep on His shoulders, and carrying the Shepherd's staff, is represented with four figures, emblematic of the Seasons, and symbols of the shortness of life, which were frequently introduced into Pagan representations. (1.)

2. The Good Shepherd is accompanied by a variety of other subjects, some of which are derived from a Pagan source, as in the last example: the same idea of the shortness of life is represented by the Sun and Moon; the seven Sheep are an allusion to the seven Churches of the Revelation, as are the seven Stars above: two subjects from the life of Jonah are also introduced; the Ark with the Dove is a type of the Church. This curious example of the subject is taken from a lamp of the Catacombs. (1.)
3. The addition of the Pan's pipe, which has nothing to do with the Christian subject, must have been in imitation of Pagan ideas, and is not unfrequently seen in the hand of the Good



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THE GOOD SHEPHERD.

Shepherd, as in this example from a painting in the Catacombs. (1.)

4. The Monogram is used to denote the divine character of the Good Shepherd. Here He is bringing back the Lost Sheep alone. (16.)
5. The Good Shepherd caressing the Sheep. From a bas-relief on a sarcophagus in the Catacombs. (1.)

PLATE 15.

THE SECOND PERSON OF THE TRINITY REPRESENTED AS THE GOOD SHEPHERD.

- Fig. 6.* The Sheep is sometimes replaced by the Goat, which is another resemblance between Pagan and Christian representations, as in this example. From a painting in the Cemetery of SS. Marcellinus and Peter, in the Catacombs. (1.)
7. The Good Shepherd lamenting over the Lost Sheep; or rather, it is thought, resolving to leave His Flock to seek the lost one. From an ancient glass vase of the Catacombs. Tertullian mentions that the cups which were used in his time were adorned with the image of the Good Shepherd; words that are verified by these remains. (16.)
 8. The Good Shepherd, rejoicing over the Sheep that had been Lost, stands between two Crosses. The Sheep being placed on the right hand, and the Goat on the left, may probably have some allusion to the separation at the Last Judgment between the Sheep and the Goats. (16.)
 9. This subject is rarely met with in Mosaics, or introduced into Churches. This example is from the Church of SS. Nazario e Celso, built by the Empress Galla Placidia, at Ravenna, 440. The Good Shepherd is seated in the midst of His Flock, and has the two additions, not seen before, of the nimbus and the Cross. (16.)



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9.

THE GOOD SHEPHERD.

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PLATE 16.

**THE SECOND PERSON OF THE TRINITY REPRESENTED
AS ORPHEUS.**

PLATE 16.

THE SECOND PERSON OF THE TRINITY REPRESENTED
AS ORPHEUS.

THIS was a much less frequent image of the Saviour than that of the Good Shepherd, and was evidently adopted from Heathen Mythology, but its application to Christianity was natural and obvious: the beasts of the forest, allured by the sound of the Lyre, might well be thought to represent those who were attracted to Christianity by the sound of the Gospel. In the 3rd century, the Emperor Alexander Severus placed a statue of Orpheus in his private chapel, with those of Abraham and Moses, and this circumstance, together with that of the Orphic Hymns praising the one God, may have contributed to the Christian adaptation of the subject. The wild beasts were not an unfit image of the human passions, which were to be brought into subjection to the Gospel; and, as this subject was frequently placed with that of the Good Shepherd, it is not unlikely that the two bore an allusion to the "Lost Sheep of the House of Israel," and to the calling of the Gentiles to the privileges of the Gospel.

- Figs.* 1. and 3. From paintings in the Cemetery of St. Calixtus, in the Catacombs of Rome. (1.)
2. From a coin of Antoninus Pius, 2nd century. (16.)



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ORPHEUS.

PLATE 17.

THE SECOND PERSON OF THE TRINITY REPRESENTED
AS A YOUTH.

BESIDES the more directly symbolical representations of the Saviour, there were instances, even in the earliest period of Art, in which He appears in His Human Form, but these are still symbolical rather than historical. Examples are found upon the walls and sarcophagi of the Catacombs in which Christ is represented as a Youth, sometimes of almost childish appearance; and this, not because the artist intended to pourtray Him during His early years, for we see Him thus performing all the miracles and acts of His life on earth, even up to the time of His death and Ascension. It is difficult to imagine the motives that led to this kind of representation, which lasted from the 2nd to the 10th century, side by side with the more hidden and mysterious symbols: it was certainly a nearer approach to the historical style of after ages, from which these early artists were held back, we may suppose, by a feeling of reverent awe: the prevailing tone of mind seems to have led them still to throw a veil of mystery over the Person of the Redeemer, which was only cast aside in a very few instances; these may well be considered exceptions to the prevailing type of Youth and Beauty, and this appearance

may probably have been deemed emblematic of Divinity and Eternal Youth.

Fig. 1. This is a good example of one of these representations, and it may be considered as strictly symbolical; for the youthful Saviour, in the costume of a Roman, rests His feet upon the head of a figure which represents Heaven, and the time intended is probably after His Ascension. This subject forms one of a series from the sculptured sarcophagus of Junius Bassus, found in the Catacombs, and dated A.D. 359. The personification of Heaven is the same as in several Pagan monuments with which this was nearly contemporary. (1.)

2. and 3. The last subject might be considered an entirely ideal composition, corresponding to no event in the life of our Lord upon earth; but here we see Him engaged in performing the two of His miracles which were most frequently chosen from among all the rest as subjects for representation during these early ages, the Multiplying the Loaves and Fishes, and Turning the Water into Wine, and in both instances He wears the same Youthful Form. (1.)

4. Another example of the ideal subject. Christ is standing upon the Mountain with the Four Rivers of Paradise, and holds in His right hand an ornamented Cross, the symbol of His mission, and in His left hand the Scroll, the symbol of the Book of Life. (1.)



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4.

A YOUTH.

PLATE 18.

THE PASSION.

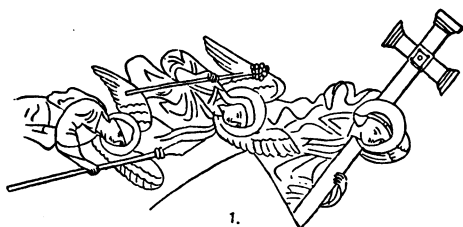
THE sufferings of our Lord on the Cross were set forth in a singular series of representations, called the Emblems of the Crucifixion, or Instruments of the Passion, which are frequently met with throughout the whole period of Mediæval Art, and in various positions. The number of objects varied in almost every representation, scarcely any one including them all, but they may be thus enumerated: the Cross, which usually occupies a prominent and central position, with the three Nails, the Spear, the Pillar to which Christ was bound, with the Cord and Scourge, the Crown of Thorns, the Three Dice, the Thirty Pieces of Silver, the Hammer and Pincers, the Ladder, the Sword, or two Swords, the Lantern: in addition to these, there are sometimes the Seamless Garment, the Purse, the Cock, the Head of Judas, and the Pitcher and Towel used in washing the Disciples' feet.

PLATE 18.

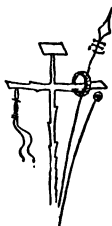
THE PASSION.

- Fig. 1.* The 15th century was the period when these subjects were most frequently represented, and it is rare to find an example so early as this one of the 10th century, from the Saxon Benedictional of S. Ethelwold.* Here angels are holding some of the emblems of the Passion, accompanying a representation of the Saviour coming to judgment. (29.)
2. Another early example which forms part of an illustration of the 17th Psalm. The emblems are few, and imperfectly defined. From a Saxon Psalter of the 11th century (Brit. Mus.)
 3. Several of the emblems are curiously formed into the Monogram of the name of Christ; the central spear is passed through a heart. From the cloisters of Wells Cathedral.

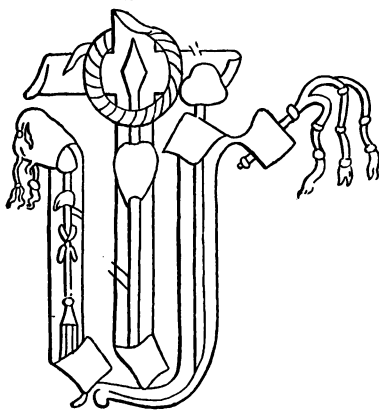
* In the collection of the Duke of Devonshire.



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PLATE 19.

THE PASSION.

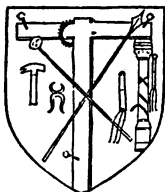
PLATE 19.

THE PASSION.

Fig. 4. The Instruments of the Passion were very commonly placed within a shield, especially in the wood carvings of Churches, where they so frequently appear. This example is from the old English Poem, a MS. of the 14th century (Brit. Mus.), before quoted from, and the shield is held by an angel descending from Heaven, who is displaying it to a kneeling figure of a Nun. A scroll is proceeding out of her mouth, on which is written, in Old English characters :—

“Arme me Ihū with ye schelde,
My foes yat I may fell in felde.”

5. This shield contains some of the more uncommon emblems. The Club is not usually reckoned amongst them, but here it seems to take the place of the second Sword. This and the following example are of the 15th century. (27.)
6. Another method of symbolically representing the Passion, was by the Five Wounds of Christ; the hands, the feet, and the heart being pierced. These were differently arranged; but most usually the heart was placed in the centre. In this instance the symbol is combined with the Cross, and blood is flowing from the wounds into three Cups.
7. The same subject, from a MS. Book of Hours, 15th century (Brit. Mus.). The hands and feet, and heart are surrounded with golden rays of glory.



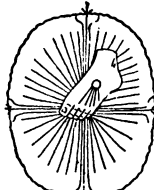
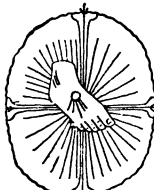
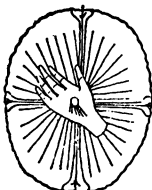
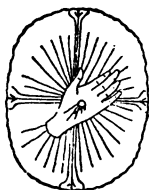
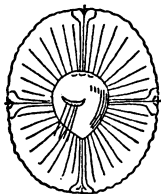
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PLATE 20.

THE PASSION

PLATE 20.

THE PASSION.

Fig. 8. This subject forms a part of the same window, of the 13th century, in the Cathedral of Bourges, as the group illustrating the Resurrection, PL 22, and represents in the same manner the typical mode of placing the events of the Old and New Testament side by side. The central subject of the Passion, or Sacrifice of Christ, in which He appears carrying His Cross, assisted by Simon of Cyrene, and followed by the women, is surrounded by the principal events which typified it in the Old Testament, some of which are alluded to in the "Subjects of the Old and New Testament." (Plates 39 to 42.) The first group represents Elijah and the Woman of Sarepta, whom he found gathering sticks; these figures are fancifully placed in the form of the Cross, which it was imagined could be traced through almost all the occurrences of the Old Testament. We see it again in the second typical illustration, in the wood which is being prepared for the Sacrifice of Isaac, and which is one of the instances alluded to by Bede;* these Crosses are of a bright green colour, which was frequently the case when it was intended to represent the actual Tree on which Christ was crucified, and not the ideal Cross. The marking of the doors of the Israelites with the blood of the Paschal Lamb, in the form of the Cross, bore an obvious allusion to the Passion, and so is fitly introduced here; the other subject is the Sacrifice of Isaac, one of the clearest and most perfect of all the Old Testament types of the Redeemer. (12.)

* See p. 94.



PLATE 21.

THE RESURRECTION.

SEVERAL natural objects have been selected as types or images of the great doctrine of the Resurrection, from their possessing some attribute or quality that might be compared to it. The whole order of Nature seems to bear witness to the truth, that man will rise from the grave; but amongst animals, the Lion, and amongst birds, the Peacock, the Phoenix, and the Pelican, have ever been considered, in an especial manner, to be emblems of it. The yearly changing and renewal of the brilliant feathers of the Peacock, and a belief in the incorruptibility of its flesh, easily led to its adoption as a symbol of Immortality; and the well-known fable of the Phoenix, which after death was supposed to rise again from its ashes, was, at an early period, brought into Christianity. Tertullian speaks of it as an emblem of the Resurrection, and it appears as such in many works of early Art.

The Pelican, though in its most usual sense taken as an emblem of the Passion, had also a reference to the Resurrection, as it was supposed that it brought its young ones to life with its own blood.

The Peacock is frequently found on the walls of the

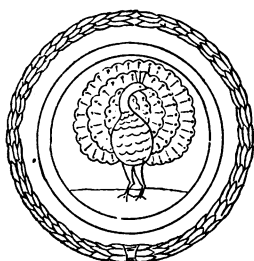
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50 SYMBOLS AND EMBLEMS OF CHRISTIAN ART.

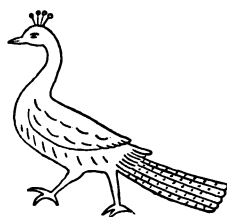
Catacombs, of which, in the sense that was assigned to it, it was a suitable ornament, amidst the many subjects that bore allusion to the fact of man's resurrection.

- Figs. 1, 2, 3, and 4.* Four examples of the Peacock, from the Catacombs; the two last are standing on the Globe, which gives an additional meaning to the symbol. (1.)
5. The Phoenix was frequently combined with the Palm Tree, both signifying Victory over Death, as in this example, from a sarcophagus of the Catacombs, in which it is placed at the right hand of Christ.* (1.)
 6. Another example like the last, but with the addition of the nimbus divided into rays, a frequent accompaniment of the Phoenix. From a Mosaic in the Church of S. Cosmo and S. Damian, Rome; 6th century. (4.)
 7. The same subject, from an Alexandrian coin of the reign of Antoninus Pius. (16.)
 8. Here the Phoenix is represented literally according to the legend, as rising from its nest, amid flames, towards the sun. From a MS. called the Bestiarium, of the 13th century (Ashmolean Mus. Oxford).
 9. The Phoenix and the Pelican are here combined with another subject that was considered as a type of Victory over Death, and of the Resurrection,—Samson breaking the jaws of the Lion, and which is, therefore, fitly placed between the two. From sculpture in the Church of S. Pierre, Caen; 13th century. (30.)

* See Pl. 87, *figs. 1 and 7.*



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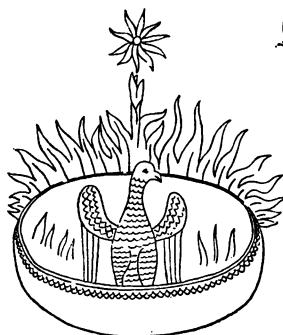
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PLATE 22.
THE RESURRECTION

PLATE 22.

THE RESURRECTION.

Fig. 10. The Resurrection of the Saviour, which occupies the centre of this illustration, from a window of Bourges Cathedral, 13th century, is typified by the four different groups which surround it: *a*, the Raising of Jairus's Daughter; *b*, Jonah's Deliverance from the Whale (which was amongst the early symbols of this subject in the Catacombs*); here the Hand is seen emerging from Heaven, and sending rays upon him; *c*, the Pelican, with King David, who wrote of the Resurrection in the 16th Psalm; *d*, the corresponding subject of the Lion, which is represented as awakening its young one to life.

This subject is another example of the typical manner of representation which was so common in early Art, and was carried on during the Middle Ages. In the central subject, the Saviour is rising from the tomb with the double Cross in His hand, and accompanied by two attendant Angels; the Sleeping Soldiers are represented below.

* See Pl. 40.



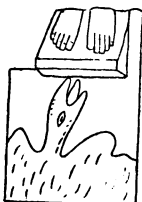
PLATE 23.

THE ASCENSION.

- Fig. 1.* We have seen that the Passion and Resurrection both had their emblems amongst birds; and in the same manner the Ascension was compared to the Eagle, the bird which soars heavenward, and fixes its gaze on the Sun. It seems to have been a very natural and universal symbol in Christian Art; this example of it is taken from an old sculpture on an English Church, at Bitton, in Gloucestershire. In representations of the scene of the Ascension, the two feet of the Saviour, or the footprints alone, frequently appear, and it is a very expressive form of the subject.
2. A painted window in the Cathedral of Lyons furnishes another instance of the application of this idea, where it is placed by the side of a representation of the Ascension of Christ. Here the parent-bird is teaching the young eagles to rise upwards to the sun, which is pouring its rays upon them. (12.)
 3. Besides this means of illustrating the fact of the Ascension by a symbol, there were other *typical* illustrations of it in scenes from the Old Testament, which were believed to bear a prophetic allusion to it. The two principal of these were the Translations of Enoch and Elijah. The first is represented vanishing from sight in the same manner as the ascending Christ in the

54 SYMBOLS AND EMBLEMS OF CHRISTIAN ART.

central subject; and Elijah is ascending in the Fiery Chariot, which is expressed by the car being of a bright red colour. From a series of illuminations illustrating subjects of the Old and New Testament, of about the year 1400 (Brit. Mus.).



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3.

PLATE 24.

THE HOLY SPIRIT REPRESENTED AS THE DOVE.

THE symbol of the Dove is one of the few that has retained its place in Christian Art from the earliest times to the present, and with little variation in its form. Till the 11th century it is represented alone, but after that it was frequently combined with the human figure, in instances when the Holy Spirit appeared as one of the Three Persons of the Trinity. In the earliest examples the Dove is without the nimbus, which is often added afterwards, as well as the aureole, but its position invariably shows that it represents the Third Person of the Trinity. The one verse of the Bible which describes the Descent of the Spirit upon our Lord at His Baptism is probably the authority for the universal application of this symbol, for there is no other sufficient reason for it, gentleness and simplicity being the chief characteristics of the Dove. It would be an endless task to collect all the instances in which the Dove appears, especially in the works of Mediæval Art, but it is not without interest to trace it through a few examples from its commencement, especially as it still holds a place amongst the ornaments of Protestant Churches.

Fig. 1. The earliest instance of the Dove appearing in Christian Art is in this example, from the bas-reliefs on the tomb of Junius Bassus, which has been before mentioned, dated 359. It is here shedding the Divine blessing, in rays of light,

upon the Saviour at His Baptism ; and it is interesting to observe this as the first representation of a subject which was so frequently repeated afterwards, during every period of Art. and in all of which the Dove retains its prevailing form and character. (1.)

2. The next instance is from a Mosaic in the Church of S. Maria Maggiore, Rome, 5th century, and is the earliest representation of the Annunciation, a subject in which the Dove always appears either in its simple form, as in this example, or descending on rays of light upon the Virgin.
3. Here the Dove is enclosed in a circle with stars, representing Heaven, from which water is descending upon the baptised person. It represents the baptism of a Goth, and is a very early example. (16.)
4. Another example from the Catacombs ; but of a date not previous to the 7th century ; from a painting on the wall over the Altar of a chapel, representing the Baptism of Christ. The Dove is without the nimbus, and is shedding rays upon the Saviour's head. (1.)
5. From a Mosaic in the Church of St. Mark, Rome ; 8th century. The Dove is placed at the feet of a figure of Christ, with a representation of the Lamb below.* (4.)
6. From a Mosaic in the Cathedral of Capua, end of the 8th century, representing the Virgin and the Infant Jesus, over whom the Dove is hovering. The triangular nimbus, emblematic of the Trinity, if authentic, is the only example known of so early a period ; but it is doubtful whether it is not a subsequent addition. (4.)
7. The three scenes in which the Dove is most frequently present, are the Baptism of Christ,

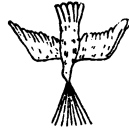
* See Pl. 33.



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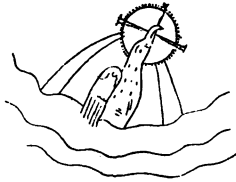
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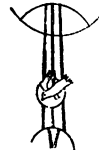
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14.

- the Annunciation, and the Creation. This is another instance of its descent upon our Lord; and Heaven is again represented as a circle, studded with stars. From a Latin MS. of the 19th century (Bib. Nat.). (15.)
8. The same subject; from the Benedictional of St. Ethelwold, a Saxon MS. of the 10th century, belonging to the Duke of Devonshire. The Dove holds in its beak a kind of handle to the nimbus, which surrounds the head of Christ. (29.)
 9. From a Mosaic in the Church of S. Miniato, Florence; 11th century. The Dove has the addition of the simple nimbus, and the aureole encloses its whole body. It is represented above the head of Christ. (13.)
 10. An example of the Dove, "moving on the face of the waters," at the Creation, with the crossed nimbus, and the oval aureole. The Almighty is represented above, holding compasses and scales. From a Saxon MS. of the 11th century (Brit. Mus.).
 11. The Dove frequently appears as the Inspirer of men's thoughts, as in this example, where it is seated on the shoulder of St. Gregory. From sculpture on the Cathedral of Chartres; 13th century. (15.)
 12. The Dove standing on an Altar. From an Italian altar-stone of the 12th century.
 13. The Dove occupies an unusual position in this scene of the Baptism of Christ. It appears to be whispering in His ear, as if speaking the words which the Voice proclaimed from Heaven. From a French MS. of about the year 1100 (Brit. Mus.).
 14. The Dove in an aureole, descending in rays of light from Heaven upon Christ at His Baptism. From a Greek MS. of the 12th century. (8.)

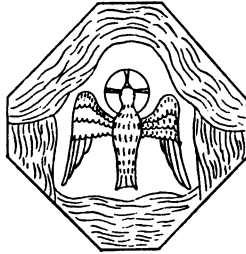
PLATE 25.

THE HOLY SPIRIT REPRESENTED AS THE DOVE.

- Fig. 15.* In this example the Dove is in the unusual position of ascending, and is placed between the First and Second Persons of the Trinity; from a French MS. of the 13th century, in the Library of Chartres. (15.)
16. Another example of the Dove, "moving on the face of the waters," at Creation; from a window in the Cathedral of Auxerre; 13th century. (15.)
 17. From a miniature of the Annunciation, in a MS. of the 13th century (Brit. Mus.).
 18. The Dove at Creation, enclosed in an aureole held by the Creator; from a French MS. of the 14th century (Bib. Nat.). (15.)
 19. The Dove surrounded with rays in an aureole, from a French MS. of the 15th century (Bib. Nat.). (15.)
 20. From a representation of the Baptism of Christ, in an Italian wood carving of the 14th century. (15.)
 21. The Dove moving on the waters at Creation, from a French MS. of the 15th century (Lib. of the Arsenal, Paris). (15.)
 22. The Holy Spirit appears in a human form, holding the Dove upon His hand, and forming one of the Three Persons of the Trinity; from sculpture of the 16th century, in the Church of Verrières. (15.)
 23. This is from another representation of the Trinity, but the Spirit appears only in the form of the Dove, placed between the First and Second Persons; from a French MS. of the 16th century (Lib. of S. Geneviève, Paris). (15.)



15.



16.



17.



18.



19.



20.



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22.



23.

PLATE 26.

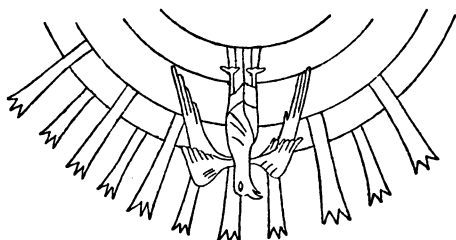
THE HOLY SPIRIT REPRESENTED AS THE DOVE.

ANOTHER position in which the Dove is represented, especially in illuminated MSS., is in scenes of the Day of Pentecost, when the Spirit, as Tongues of Fire, descended on the Apostles; this mysterious appearance is expressed in various ways, sometimes according to the literal words of the Bible, as "Cloven Tongues," in other instances as flames of fire, or golden rays, shed upon the heads of the Apostles and the Virgin, who is generally seated in the midst: they are all gazing upwards.

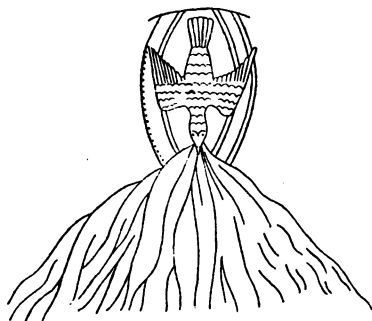
PLATE 26.

THE HOLY SPIRIT REPRESENTED AS THE DOVE.

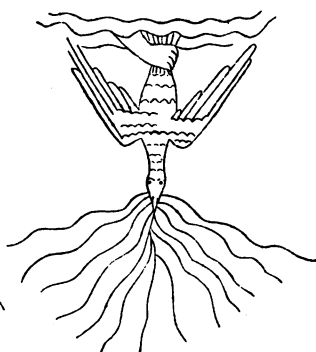
- Fig. 24.* The first of these examples shows a singular and formal arrangement of the Tongues, which are coloured alternately blue and red, proceeding from a semicircle, representing Heaven; it is taken from a Saxon MS. of the 10th century (Brit. Mus.).
25. From the Benedictional of St. Ethelwold, 10th century; the flames, coloured red, are streaming from the beak of the Dove, which is enclosed in an oval aureole. (29.)
26. In this instance the flames of fire are expressed merely by red lines; the Hand is holding the Dove, and both are emerging from Heaven. Also from a Saxon MS. of about the year 1100 (Brit. Mus.).
27. An initial letter from a MS. Book of Hours, of the 13th century (Brit. Mus.). The Dove, which is, as usual, of a brilliant white colour, is surrounded by golden rays, and the Tongues, thirteen in number, are of a bright scarlet.
28. In the original, the whole space surrounding the assembled Apostles is filled with golden rays, and the white Dove, represented above them, has the addition of the nimbus; from a French MS. of the 14th century (Brit. Mus.).



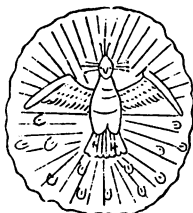
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28.

PLATE 27.

THE SEVEN GIFTS OF THE SPIRIT.

THE Seven Doves, representing the Seven Spirits, or Gifts of the Spirit, is a very frequent subject, both in the painted glass and MSS. of the Middle Ages, from the 10th to the 16th century. It is evidently derived both from the words of Isaiah, prophetic of the Messiah, and those of St. John in the Apocalypse, referring to the symbolical Lamb. Isaiah enumerates the following as the gifts of the Spirit which should rest upon the "Branch out of the Root of Jesse:" "the Spirit of Wisdom and Understanding, the Spirit of Counsel and Might, the Spirit of Knowledge and of the Fear of the Lord," which vary in number and in name from those mentioned by St. John as belonging to the Lamb with the "seven horns and seven eyes." "Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing;" two only are the same, Wisdom, and Strength, or Might. There are various ways of representing the subject, the Spirits being placed in different positions and order; sometimes, but rarely, they were named, and one of the number was frequently omitted. Like the single Dove, they are found equally with and without the nimbus and aureole.

- Fig. 1.* In this instance, from a MS. of the 11th century (Brit. Mus.), the Doves, without either nimbus or aureole, are surrounding Christ.
2. The figure of the Saviour is placed at the top of a genealogical tree of Jesse, after the description of Isaiah; the highest gift, or Spirit of Wisdom, is placed in the centre, and has the nimbus, in addition to the aureole of the others. From a MS. of the 13th century, the Psalter of St. Louis, in the Library of the Arsenal, Paris. (15.)
 3. From a painted window in the Abbey of St. Denis, 12th century; Christ stands between two figures, representing the Christian Church and the Jewish Synagogue,* with a hand upon the head of each; the doves are arranged in a singular manner, and each is enclosed in an aureole. (12.)

Another manner of representing the Seven Spirits was also adopted from the words of St. John, in the Apocalypse: "And there were seven lamps of fire burning before the throne, which are the seven spirits of God."

4. is an example of this, the Seven Lamps are suspended behind the head of the Saviour, which is encircled by a nimbus; from a French MS. of the Apocalypse; 14th century (Brit. Mus.).

* See Pl. 59.



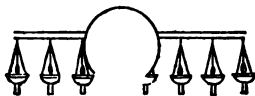
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4.

PLATE 28.

THE SEVEN GIFTS OF THE SPIRIT.

THE Seven Gifts of the Spirit did not exclusively belong to Christ in Christian Art, but were also given to the Virgin; though more generally they are intended to surround the Infant Jesus, whom she holds in her arms.

PLATE 28.

THE SEVEN GIFTS OF THE SPIRIT.

- Fig. 5.* An example of the Six Doves, the place of the seventh being occupied by the figure of Christ, who is in the act of blessing, and holding the Globe in His hand; each Dove has the nimbus as well as the aureole. From a painted window in the Cathedral of Chartres; 13th century. (15.)
6. This figure appears to represent the Church; she stands by the side of the Sepulchre from which Christ is rising, and opposite to her is a Bishop: she holds a book and a cup in her hands, the frequent emblems of the Church. From a French MS. of the 13th century (Brit. Mus.).
7. Here the Seven Doves belong exclusively to the Virgin, who holds one of them in her hands; each is enclosed in an aureole, and the whole in the Vesica Piscis. From a MS. of the 13th century, called the Bestiarium, in the Ashmolean Museum, Oxford, and this example forms part of a chapter on the nature of Doves.
8. The Doves are without nimbus or aureole, and appear flying towards the Infant Jesus, whom the Virgin holds in her arms. From a French MS. of the 14th century (Bib. Nat.). (15.)



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6.



8.



7.

PLATE 29.

THE SEVEN GIFTS OF THE SPIRIT.

PLATE 29.

THE SEVEN GIFTS OF THE SPIRIT.

Fig. 9. The Doves alone have figured the Seven Gifts of the Spirit in the previous examples, but here they are personified in human forms, whom the Doves appear to be inspiring with their different gifts. This circle forms the centre of a rich page, which is the first in a MS. Bible of the 12th century (Brit. Mus.). The Spirit of Wisdom is, as usual, placed in the highest position, and, as an additional mark of honour, wears a crown upon her head; besides the name of the gift, each one bears an appropriate sentence. The Hand, as the symbol of Almighty Power the Creator of all things, and the Inspirer of all good gifts, is introduced below, shedding golden rays on figures of the Apostles, six of whom are placed on each side (below the circle), holding books and scrolls, with Christ in the centre. Figures of Faith, Hope, and Charity occupy the centre of this expressive subject, and the latter is crowned, for "the greatest of these is Charity." Around the outer circle is a Latin inscription, which refers to the upper part of the page, above the circle, where the seven sons and three daughters of Job are seated at a table, feasting, and above them is a kneeling figure of Job, offering his burnt sacrifice, whilst a Hand from Heaven is sending down a blessing in golden rays upon him. At the bottom of the page are illustrations of three of the Acts of Mercy, feeding the hungry, clothing the naked, and visiting the sick in prison.



PLATE 30.

THE SEVEN GIFTS OF THE SPIRIT.

PLATE 30.

THE SEVEN GIFTS OF THE SPIRIT.

Fig. 10. This singular mode of representing the Seven Doves is taken from a MS. of the 14th century, forming part of an old English Poem (Brit. Mus.). Each Dove is standing on a scroll inscribed with one of the Gifts of the Spirit, and around the page these lines are written in Old English character and spelling :—

“ In this desert wild and waste,
 Seven fowls are flying with flight,
 That are the seven gifts of the Holy Ghost,
 That nowhere but in clean hearts will light,
 And dwell there, if they find them chaste,
 And give them ghostly strength and might,
 So big and bold* that they then haste
 To pray to God both day and night.”

* These words are not quite clear in the original, but I believe this is the meaning of them.



PLATE 31.

THE HOLY SPIRIT REPRESENTED AS THE EAGLE.

THE Eagle was an ancient Hebrew symbol of the Spirit, but in Art it is much more rare than that of the Dove, and appears to be only used in connexion with persons of the Old Testament.

PLATE 31.

THE HOLY SPIRIT REPRESENTED AS THE EAGLE.

- Fig. 1.* We have seen the Dove as the Inspirer of men's thoughts, and the source of all enlightenment. Here it is the Eagle which is placed on the sceptre that King David holds in his hand, and which appears to be suggesting the words of the Psalm he is singing to the Harp. From a Saxon MS. of the 11th century (Brit. Mus.).
2. The singular form of the double-headed Eagle is the peculiar attribute of the Prophet Elisha, and it becomes intelligible on referring to his petition to Elijah, when the Prophet was taken up into Heaven, that a "double portion" of his spirit might rest upon him. From a painted window in the Ante-Chapel of Lincoln College, Oxford. (23.)
 3. This example of the Eagle with the ornamented nimbus, is a corresponding subject to that of the Lamb (*fig. 26.*, pl. 10.), and is taken from the same painting, on the roof of St. Alban's Abbey. The position in which it is placed, and the distinction marked by the glory around its head, which is the same as that given to the Lamb, seems to leave no doubt that it is intended for a symbol of the Holy Spirit (21.)



1.



2.



3.

THE EAGLE

PLATE 32.

THE HOLY SPIRIT REPRESENTED IN A HUMAN FORM.

- Fig.* 1. Besides the two preceding and strictly symbolical forms, the Third Person of the Trinity was also represented in a Human Form, in the same manner as the two First Persons. Here we have a singular and mysterious figure, with wings, of angelic rather than human form, and the face veiled with drapery, representing the Spirit of God "moving on the face of the waters" at the Creation. From the MS. of Ceadmon, a Saxon work of the 10th century (Bodleian Lib.). There is much imagination in the idea, and it is quite unlike any other illustration of the subject. (29.)
2. Here the Spirit appears under another aspect, that of a Child, with the crossed nimbus, floating on the waters at Creation: the Sun and Moon being called into existence by the Creator, who holds the Globe, His usual attribute, in His Hand. From a French MS. of the 14th century (Bib. Nat.). (15.)
3. The three following examples represent the Holy Spirit as forming one of the Three Persons of the Trinity, in which position alone He appears in such Human Forms as these. The ideas of age vary considerably. In this instance, the Holy Spirit appears in a more youthful form than in the other two. From a MS. of the end of the 14th century (Lib. of S. Geneviève, Paris). (15.)

4. The peculiarity in this instance is the addition of wings, which was very rare. They are coloured blue and red, and the Holy Spirit is represented of middle age. From an early German painting in the collection of Prince Wallerstein.
5. Here the Holy Spirit appears of more advanced age, and is holding the Book, emblematic of the "Spirit of Wisdom." From a French MS. of the 14th century. In all these instances, the early and constant symbol of the Dove is omitted, and the more material conceptions of the Middle Ages have prevailed. (15.)



A HUMAN FORM.

PLATE 35.

THE TRINITY.

PLATE 33.

THE TRINITY.

It might be thought that this was a subject to have deterred all attempts at representation; but, on the contrary, there is none that more frequently appears in all styles of Christian Art, and none in which greater variety of efforts have been made to translate the symbols of language into the symbolic forms of Art; as we might expect, therefore, there is no class of subjects in which the material spirit of the Middle Ages is more strikingly apparent. As in the representations of the First Person of the Trinity, this spirit was found to have gone on increasing in strength as time advanced, so it is with these subjects. During the first eight centuries of Christian Art the idea of the Trinity was but imperfectly developed, and there is no complete instance of it amongst the paintings and sculptures of the Catacombs; for though the Three Persons are represented there separately, they are never united in one group. The first time we hear of their being placed together is in the 4th century, when a Mosaic was executed in the Basilica of Nola, near Naples, representing the Three Persons under the forms of the Hand,* the Lamb, and the Dove: but this is no longer

* It is not expressly stated that the First Person of the Trinity was represented by this symbol, but it most probably was so.

existing, and is known only by description ; it proves, however, that the first attempts at embodying this awful and mysterious subject were simple, and strictly symbolical, and merely aimed at combining the three distinct symbols in one group. The first existing examples differ but slightly from this early description, and are found in the Mosaics of the old Italian Churches.*

From the 9th century Human Forms were given to all the Three Persons of the Trinity, though the more abstract and symbolical representations were not abandoned ; indeed they continued side by side throughout the whole period of Christian Art. At the present day, the latter description alone are introduced into Sacred Art, which seems to be again influenced by the reverential feelings of the Early Ages on this point.

Fig. 1. Amongst the geometrical representations of this subject, the form of the Triangle was one of the most common and appropriate ; and there is an early example of it on one of the grave-stones in the Catacombs of Rome, but the date of it is uncertain. The Triangle contains within it the Monogram of the Name of Christ. (1.)

2, 3, & 4. From a Mosaic in the Church of St. Mark, Rome ; 8th century. The three symbols are here united in the same representation, and yet they can hardly be considered as forming one group.

* Those in the church of S. Cosmo and S. Damian, 6th century, and in S. Praxede, in Rome, of the 9th, according to Ciampini, do not represent this subject ; as he considers the Bird, seated on a Palm tree, to be a Phoenix, the emblem of Immortality, and not the Dove.

The attempt was at least very imperfect, and as far removed from those of later periods as possible. The meaning of the letters in the nimbus of the Lamb has not been explained. (4.)

Fig. 5. This singular and unusual example is from the Benedictional of St. Ethelwold, a Saxon MS. of the 10th century, before alluded to. Were it not that it is explained in the MS. to be an illustration of the Trinity, it would hardly be taken for one, as the single figure would be equally appropriate for the First Person alone. The Trinity in *Unity* is the principal idea set forth by it. (29.)

6. Whatever may be thought of these subjects in themselves, they are at least interesting and important as reflecting the mind and state of belief of the period they illustrate, and on that account cannot be passed over. In the 10th century we find the Virgin placed side by side with the Three Persons of the Trinity, the Holy Spirit standing upon her crowned head. There is a singular combination of persons in this subject; for the Virgin is holding the Infant Jesus in her arms, who in His divine nature is also seated on the Right Hand of the Almighty, on the rainbow. Both are holding a book, one of which is open, and the two figures are in all respects alike, except that on the feet of one are the marks of the nails. The Evil Spirit is chained, being trodden under foot, and cast into the mouth of Hell; while the two figures of Arius and Judas are represented in attitudes of lamentation below. They are probably intended to illustrate the "Enemies" of Christ being made His footstool, Psalm cx. From a Saxon MS. of the 10th century (Brit. Mus.).



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1.



3.



4.



6.

PLATE 36.

THE TRINITY.

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PLATE 36.

THE TRINITY.

- Fig. 11.* The Triangle was an early and simple emblem of the Trinity, and two of these forms combined together was a favourite design of later times : it is frequently met with in the painted glass and other decorations of Mediæval Art.
12. This was another very common manner of conveying an idea of the Mystery of the Trinity, not only in painted glass, but on the monumental Brasses of the Middle Ages, and it is frequently seen over the doors of churches in the Eastern Counties of England : in some examples, the outline of the shield is varied, but the arrangement of the design is the same. This one is taken from a painted window formerly existing in Alfriston Church, Sussex.
13. This rich and beautiful design is found very generally in church decorations, on tombs and painted glass, from the 13th to the 16th centuries. The arrangement of the words is the same as in the last instance. (27.)



7.



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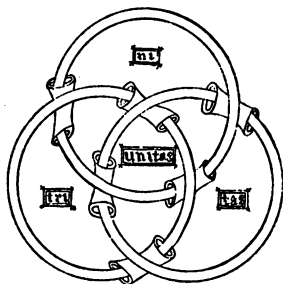
PLATE 37.

THE TRINITY.

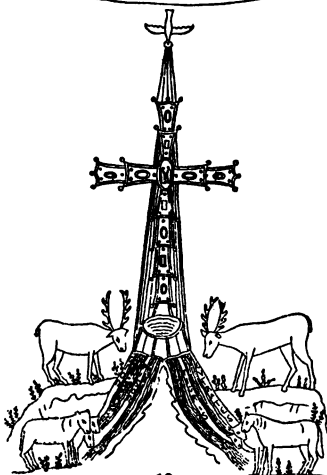
PLATE 37.

THE TRINITY.

- Fig. 14.* Another example of the Third Person still retaining the form of the Dove, whilst the other Persons appear in human forms, which are identical, both holding the Globe. The Dove carries in its beak the Wafer, which, in this position, is supposed to bear allusion to the Doctrine of Transubstantiation, and to have reference to the words "This is the Bread that came down from Heaven." From a MS. of the 14th century (Brit. Mus.).
15. The Three Persons, each in human form, and bearing a characteristic emblem, the Globe, the Cross, and the Book (the peculiar attribute of the Spirit of Wisdom), which is here represented like the Tables of the Law. Some idea of unity is attempted to be given by the one garment which covers the three forms. From a French MS. of the 14th century (Bib. Nat.). (15.)
16. This singular composition is from a Greek painting on wood, probably of the 14th century, and forms part of a large representation, with Hell and the Evil Spirits below. The Saviour appears seated on Cherubim, and in one hand holds the symbols of the Four Evangelists, united in one body (that of the Eagle), and in the other a scroll. The Holy Spirit is in the usual form of the Dove. The nimbus round the head of the Creator is of very peculiar form. (8.)



9.



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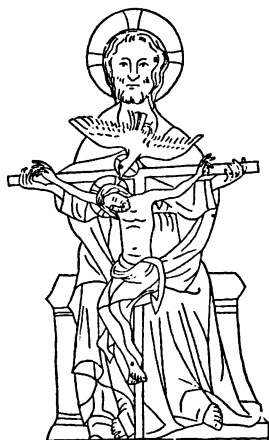
PLATE 38.

THE TRINITY.

PLATE 38.

THE TRINITY.

- Fig. 17.* From the 12th century, this was a very frequent form of representing the Three Persons of the Trinity, and it continued to the 16th, during which period it occurs continually in all styles of Art, especially on monumental Brasses in England. The position of the Dove varies; it is sometimes, as in this instance, descending upon the crucified Saviour; in other examples it is ascending from Him. This representation of a subject which varies but little in its principal features, is from a MS. of the beginning of the 14th century, called *Queen Mary's Psalter* (Brit. Mus.).
18. This example of the subject shows the state of belief and opinion of the time, and a still further decline in the reverential feeling which was observed in the earlier periods of Art. The Three Persons of the Trinity are represented holding their distinct attributes, the Globe, the Cross, and the Church, which was not commonly given to the Holy Spirit: two wear royal crowns, but the Saviour has the Crown of Thorns. A figure of the Virgin is seated near them, and their hands are directed towards her in the act of blessing. From a MS. of the 15th century (Brit. Mus.).



17.



18.

PLATE 39.

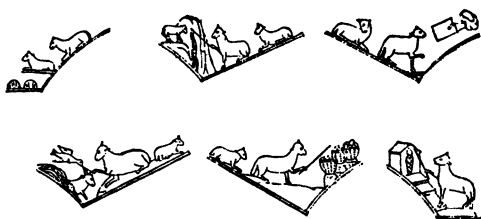
SUBJECTS OF THE OLD AND NEW TESTAMENT.

BESIDES the separate representations of the Saviour and the other Divine Persons which were so frequent in the Early Art of Christianity, and especially in the Catacombs, there was another class of subjects which from their character and intention may be called symbolical, or, at least, typical; these consisted chiefly of a series setting forth the events of the life of Christ side by side with subjects of the Old Testament, which were believed to shadow forth those of the New. It was, in fact, a kind of allegorical mode of representation, that formed an intelligible language to those who were familiar with it, and to whom it was intended to convey instruction. The chief and most important points of belief were the Incarnation of Christ, the Immortality of the Soul, and, above all, the Resurrection of the Body; these, therefore, are set forth repeatedly in the Art of the early Ages of Christianity, not only in scenes of the Birth, Acts, and Resurrection of Christ, but also in all those events of the Old Testament which could be supposed to prefigure them. Life coming out of Death, the new and wonderful Doctrine of Christianity, is the great lesson taught by these early works of Christian Art. With this view of their intention it is easy to find a meaning for all the

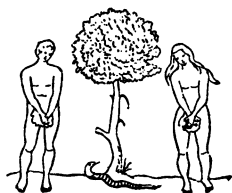
examples that abound on the Sarcophagi of the Catacombs, and from which the following illustrations are taken.

Fig. 1. is the series before alluded to, from the Sarcophagus of Junius Bassus, dated 359, which is an instance of the prevailing manner of representing these various subjects side by side, beginning with the Three Israelites in the Furnace, followed by Moses striking the Rock, and receiving the Tables of the Law : then come the Baptism of Christ ; the Multiplying of the Loaves, which amongst all His Miracles was the most frequently represented ; and ending with the Raising of Lazarus, the favourite allusion to the doctrine of the Resurrection, on which the early Christians loved to dwell. (1.)

2. The fall of our first Parents, so frequently met with, points to the second Adam who should free man from the effects of the Curse, and bestow on him eternal life.
3. The Ark was the symbol of the Church, in which men should be saved from the destruction of the surrounding world.
4. Abraham's Sacrifice typified the One Great Sacrifice for man, besides setting forth the virtue of faith, and submission to the will of God.
5. Moses striking water from the Rock, spoke of Christ, the spiritual Rock, the source of living water.
6. In Daniel they saw an instance of God's protecting care of the believer, and a type of the Resurrection, and Victory over Death. (1.)



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3.



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6.

PLATE 40.

SUBJECTS OF THE OLD AND NEW TESTAMENT.

Fig. 7. Amongst the events of the Old Testament which were selected to typify the Resurrection of the Body, the Ascent of Elijah could not be omitted, and it occurs more than once on the Sarcophagi of the Catacombs. This example is a striking instance of the symbolical manner of representation before alluded to. The Prophet Elijah, who appears in the act of leaving his mantle with Elisha, has the same appearance of extreme youth that was given to Christ in all the various scenes of His life, and Elisha is represented as a Child, though it could not have been supposed that there was any historical truth in such an idea.

8. No subjects are more frequent in the Catacombs than those from the life of Jonah, who was chosen by the Saviour Himself as a type of His own Resurrection: four different scenes are repeatedly met with,—his being Thrown into the Sea, and Cast out by the Whale (as in this example), and in two positions lying under the Fruitful and the Withered Gourd.
9. The Three Children in the Fiery Furnace was a scene frequently placed side by side with Noah in the Ark, as if to mark a connection between the two deliverances of God's chosen servants from fire and water. On the other side of this subject is a representation of the Offerings of the Wise Men to the true Object of Adoration, which is

thus contrasted with the false worship demanded of the three Israelites to the image set up by the King of Babylon. All these subjects are from bas-reliefs on the Sarcophagi of the Catacombs.
(1.)



7.



8.



9.

PLATE 41.

SUBJECTS OF THE OLD AND NEW TESTAMENT.

It was not only in the Catacombs that this style of representation was adopted; the same ideas are carried out in the early Mosaics of the Italian Churches, as well as in the later works of Art in the Middle Ages.

PLATE 41.

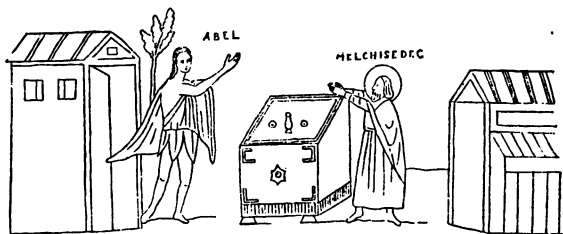
SUBJECTS OF THE OLD AND NEW TESTAMENT.

- Figs. 10. and 11.* These are examples of a favourite idea which was produced throughout a long period, that of representing the Evangelists or Apostles in connection with some of the personages of the Old Testament, by which the resting of the New Dispensation on the Old was expressed in a very significant manner. In this instance, St. Matthew, with his symbol, and as writer of his Gospel, is placed above Moses, who is represented as obeying the command to take his shoes from his feet in the Presence of God, which is expressed by the Hand stretched out from Heaven. Opposite is St. Mark with his Lion, and the Prophet Isaiah; and corresponding to these are St. Luke and St. John, and beneath them the Prophet Jeremiah and Moses. These, and the following subjects, are from Mosaics in the Church of S. Vitale, Ravenna, dated 547. (4.)
12. Forming part of the same composition is Melchisedec offering up his Sacrifice at the Altar, and the figure of Abel, both of whom were symbolical of Christ; and above them, marking the connection of these subjects with those of the New Testament, are two Angels holding the Symbol of Christ, "the First and the Last," to whom all these events referred. (4.)



10.

11.



12.

PLATE 42.

SUBJECTS OF THE OLD AND NEW TESTAMENT.

- Fig. 13.* After a long interval of time, we find the same singular ideas reproduced in a somewhat different form. A Font of the end of the 11th, or beginning of the 12th, century, in the Cathedral of Merseburg, is surrounded with a series of the Apostles, and each one is resting on the shoulders of one of the Prophets of the Old Testament. It is not easy to determine which of the Apostles is intended in this example, but the figure on which he rests is that of the Prophet Malachi. (32.)
14. Another example of the subject, from a painted window of Chartres Cathedral, 13th century. Here St. Matthew is resting upon the Prophet Isaiah; and, in the representations of the other Evangelists, St. Mark is placed with Daniel, St. Luke with Jeremiah, and St. John with Ezekiel. (14.)
15. Of still later date, and in a different style of Art, are these examples from a Book of Illuminations of about the year 1400 (Brit. Mus.), in which this system of representation is carried out. In the Writings of the Venerable Bede we have an early authority for this idea of type and antitype in Art, even in England. In the year 677 the Monasteries of St. Peter's, at Wearmouth, and St. Paul's, at Yarrow, were founded by St. Bennet; and it is narrated by Bede that "he adorned it with many pictures, disposed in such

a manner as to represent the harmony between the Old and New Testament, and the conformity of the figures of the one with the reality of the other ; thus, Isaac carrying the Wood which was to make the Sacrifice of himself, was explained by Christ carrying the Cross on which He was to finish His Sacrifice;* and the Brazen Serpent was illustrated by our Lord's Crucifixion." In this example, the central subject is explained by two familiar types from the Old Testament, the one alluded to above, and the other the Offering up of Isaac. In the representation of the Crucifixion, it will be observed that the wound is represented on the right, instead of on the left side of Christ, which is usually found to be the case in the works of this period : the reason for this was said to be because "it was the side of the greatest strength, and thus it testified the strength of that love wherewith our Redeemer loved us ;" others believe that the Ancient Church considered the right side to have been that which was really pierced, and therefore the literal truth was not sacrificed to an idea.

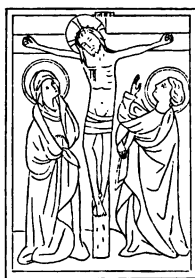
* See Pl. 20. on the subject of the "Passion."



13.



14.



15.

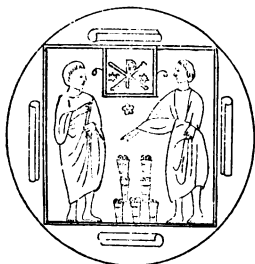
PLATE 43.

THE FOUR EVANGELISTS.

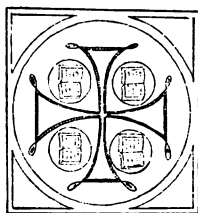
THERE are several symbolical forms in which the writers of the Four Gospels have been represented from the earliest periods of Art. Those of the mystical "Creatures" described by the Prophet Ezekiel, and the "Beasts" of the Book of Revelation, are the most universal and familiar, and the only types which have continued in use to the present time. The less frequent representations are not derived from any such authority, but all set forth, in some way, the office and character of the inspired Evangelists. In the three first examples, they appear as the *writers* of the Gospels, which was their most striking and prominent characteristic: the simplest form of conveying this idea was the representation of the Four Scrolls, but it does not seem to have been followed in later periods, and this is the only instance that is known of it.

The four "Living Creatures," which are the well-known symbols of the Evangelists throughout all periods, and in all styles of Art, are evidently derived from the two visions described by Ezekiel and St. John. We have the testimony of Art, as well as the writings of the Fathers, from the 5th century, to confirm the truth of this opinion; but, though all are

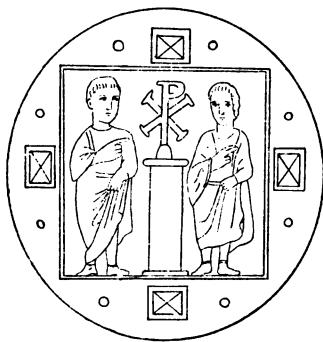
agreed as to the *general* application of the prophetic vision to the Evangelists, the *individual* application of the symbols is not so clear. St. Augustine differs from the generally received view, and considers the Lion to symbolise St. Matthew rather than St. Mark; and the Human Form, or Angel, as the symbol of St. Mark, from his setting forth more especially the kingdom and the manhood of Christ, in his version of the Gospel. But the most generally received opinion, and that which has been adopted in all periods of Art, is expressed by St. Jerome in the following passage:—"The first face, that of a man, signifies Matthew, who begins to write, as of a man, the book of the generation of Jesus Christ, the son of David, the son of Abraham; the second, Mark, in which is heard the voice of the Lion roaring in the Desert, 'Prepare ye the way of the Lord'; the third, that of the Calf, prefigures Luke the Evangelist, commencing his history from the priest Zechariah; and the fourth, the Evangelist St. John, who, having taken the wings of an Eagle, and hastening to loftier things, speaks of the Word of God." This application of the four Creatures is founded chiefly on the beginnings of the different Gospels, but other opinions take into consideration their more general character; it is, however, only as to St. Matthew and St. Mark that there is any difference of opinion, for all are agreed about St. Luke and St. John. The Ox, as the animal of sacrifice, was clearly appropriate to him who wrote chiefly of the Atonement of the great Sacrifice; and the Eagle was no less so to him who could, as it were,



1.



2.



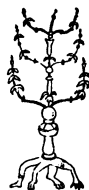
3.



4.



5.



6.

gaze upon the Sun, while he wrote of the highest mysteries of faith.

Fig. 1. is from a glass vessel found in the Catacombs of Rome, on which is represented Christ performing the Miracle of the Loaves, with one of the Disciples, probably St. Philip, standing by: the Seven Baskets are an allusion to those which contained the fragments. (6.)

2. The same idea is expressed by the Books as by the Scrolls; here they are enclosed in circles, and surround the Cross, the symbol of Christ. From a painting in the Catacombs of Rome. (15.)

3. Here we have the Four Books again, placed round a representation of two of the Apostles, probably St. Peter and St. Paul, with the sacred Monogram standing between them. From a glass vessel found in the Catacombs. (6)

4. Another type, more frequently met with on the Sarcophagi of the Catacombs, and in the Mosaics of the early Churches, was that of the Four Rivers flowing from the Mountain of Paradise, to water and fertilise the earth. It was a natural and pleasing image to adopt into Christian Art, for by the Evangelists alone was divine knowledge to be spread throughout the world; it expressed the effects and results of their writings, rather than the fact of their having written. This example is from a bas-relief on a Sarcophagus of the Catacombs. (1.)

5. The earliest instance of the application of these forms to the Evangelists, in Art, is this example from the Catacombs, a bas-relief in terra cotta, of the 5th or 6th century, in which only St. Matthew and St. Luke appear, winged, as was generally the case, holding their Gospels, and having the

Lamb between them. A perfect series of the Evangelists does not occur amongst the subjects of the Catacombs. (16.)

6. A branched Candlestick, from the Catacombs, the four feet of which are symbolical of the Evangelists, one belonging to each of the four Creatures. (8.)

PLATE 44.
THE FOUR EVANGELISTS.

H 2

PLATE 44.

THE FOUR EVANGELISTS.

- Fig. 7.* These types of the Evangelists appear so continually in every position where it was possible to introduce them, that it is difficult to make a selection of examples amongst so great a variety. They appear very frequently in the early Italian Churches and Basilicas, where they are placed over the Altar at the east end, either at the four corners of the ceiling, or in a row. This example is interesting, as being one of the earliest of which the date is known: it is a Mosaic in the Church of S. Sabina, Rome, 424. The head and wings only of the mystic Creatures appear emerging from clouds. (4.)
8. This Symbol of St. Matthew is a singular variety from the usual type of the Cherub or Angel; it is the bearded head of a Man, and the hands are introduced, holding the book of his Gospel. From a Mosaic of the 5th century. (26.)
9. St. Luke, surrounded with stars, the head and wings ending in a leafy scroll. From a Mosaic of the 5th century. (26.)
10. This example is introduced to show the variety of positions in which these favourite symbols were introduced, even at an early period. Here the Four appear on the two sides of a copper coin, of the time of the Goths, contemporary with the Emperor Justinian, at the beginning of the 6th century. The Cross is placed between them, and the four Creatures are winged. (16.)
11. The four Symbols surround the Cross, placed on a starry ground. From a Mosaic in the Church of S. Nazario e Celso, Ravenna; 440. (4.)



7.



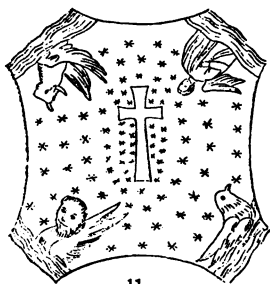
8.



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11.

PLATE 45.

THE FOUR EVANGELISTS.

PLATE 45.

THE FOUR EVANGELISTS.

- Fig. 12.* As early as the 5th century the Evangelists were represented in their human forms, though with hardly an attempt at any individual distinction, and with their names written above them. They are still accompanied by their Symbols, and each one holds an open book. From the Church of S. Giovanni Laterano, Rome; 462. (4).
13. In this instance the Symbols appear alone, and are holding the books, as emblems of their mission. From the Church of S. Praxede, Rome; 9th century. The types of this and succeeding periods vary but little from those of the earliest, and appear to have been copied from one another. (4.)
14. The earliest type, that of the Four Books, appears again in a representation of the 9th century, from a book of the Gospels that belonged to the Emperor Lothaire. The two birds are probably only ornamental, and the Monogram is placed at the four corners. (11.)
15. This strange figure might have been considered as the Symbol of St. John rather than of St. Luke, were it not for the name being written on the Gospel he holds in his hand, for the head is as much like that of the Eagle as the Ox. It is a rude representation of the 10th century, from a MS. in the Bodleian.*

* In the Bible of William Rufus, in the Library of Winchester Cathedral, there are interesting representations, in outline, of the Evangelists with human bodies, but with the heads of the symbolic Creatures, engaged in writing their Gospels. I regret not to have been able to give these examples, as they are unlike any I have met with elsewhere.



MATTHEVS



MARKVS



LVCAS



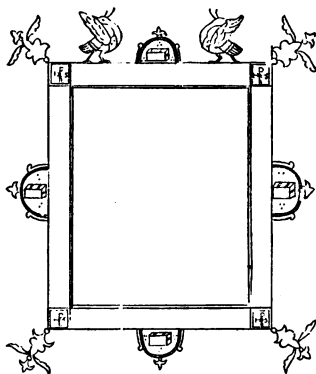
IOHANNIS



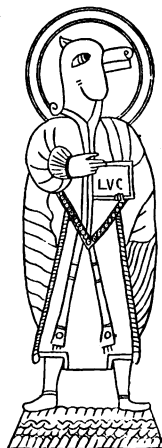
12.



13.



14.



15.

PLATE 46.

THE FOUR EVANGELISTS.

PLATE 46.

THE FOUR EVANGELISTS.

Fig. 16 These complete examples of the Evangelists in their human persons, engaged in writing their Gospels, and accompanied by their Symbols, show the universality of the type throughout the world of Christian Art: they are the work of the Saxon Monks of the Monastery of Lindisfarne, in Holy Island, executed in the 7th century, and are placed at the beginning of each of the Gospels; the MS. is called the Durham Book, or St. Cuthbert's Gospels (Brit. Mus.), and is a beautiful example of the art of illumination at that period. Each Evangelist is engaged in writing, one in a book, another on a tablet, and the others on scrolls: their Symbols carry books as well, and two are blowing horns, to express the proclamation of the Gospel throughout the world.



PLATE 47.

THE FOUR EVANGELISTS.

PLATE 47.

THE FOUR EVANGELISTS.

Fig. 17. The early type of the Four Rivers of Paradise is renewed in this Mediæval representation of the Evangelists, only here the human figures are added to the previous simple idea; they are a singular imitation of the classical style of Art, and two of them wear the peculiar Phrygian cap which is seen in some of the representations of the Catacombs. These two appear as youthful figures, the others as bearded men, but there is no mark to distinguish one from the other; they hold Urns of antique form, from which streams of water are flowing, the symbols of the Rivers Tigris, Euphrates, Pison, and Gihon. In the centre of these four figures is the symbolic Lamb (*fig. 19.*, pl. 10.), and the whole is a work of engraved copper, forming the cover of a Book of the Evangelists, of the 13th century.* (13.)

* M. Didron places it in the 11th century, but in the work of M. du Sommerard, "Les Arts du Moyen Age," it is said to belong to the 13th.



PLATE 48.

THE FOUR EVANGELISTS.

PLATE 48.

THE FOUR EVANGELISTS.

- Fig. 18.* These singular examples of the Symbols and Persons of the Evangelists, with the "wheels full of eyes," described in the Vision of Ezekiel, are in the original placed in a circle round a representation of the Saviour. From a MS. of the Apocalypse executed in Spain in the year 1109 (Brit. Mus.).
19. and 20. In a very different style are these examples of Sculpture taken from a sarcophagus in the Campo Santo at Pisa; here we have noble figures of the Evangelists St. Mark and St. Luke, in their real characters, with their emblems above them, instead of the grotesque forms in which they often appear. (35.)
21. These universal Symbols are found in every position where the subject could be introduced, and in all countries where Christian Art was exercised. These figures are an English example from an ancient stone Cross, on which they are carved in bas-relief, in the village of Hemsby, in Norfolk. (29.)



18.



19.



20.



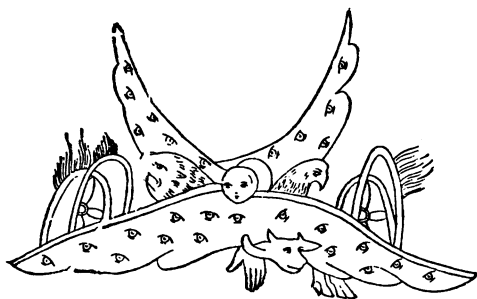
21.

PLATE 49.
THE FOUR EVANGELISTS.

PLATE 49.

THE FOUR EVANGELISTS.

- Fig. 22.* As the Vision of Ezekiel furnished the types for the Evangelistic Symbols, they are more or less literally represented according to his description of them; in this instance, from a Syriac MS. of the 6th century, they are combined with the wheels and flames of fire, and the "wings full of eyes," described by the Prophet. (8.)
23. The next two forms are known as the Tetramorph, a figure which combined the four heads with the wings and fiery wheels, described by Ezekiel, into an angelic form. From an enamel of the 12th century. (9.)
24. The same figure, the six wings denoting extreme swiftness, the wheels also being winged. From a Byzantine Mosaic of the 13th century. (15.)



22.



23.



24.

PLATE 50.

THE FOUR EVANGELISTS.

ANOTHER singular form of these Evangelistic Symbols is that in which they are combined in the head of an animal, with the body of a horse, and with one of the four feet appropriate to each of the mystic Creatures. Christianity, or the Church, is represented as a Woman, crowned, and seated upon it, holding the Banner of Victory, and the Cup, to receive the Blood flowing from the side of the crucified Saviour.

PLATE 50.

THE FOUR EVANGELISTS.

- Fig. 25.* From a Byzantine MS. called the Hortus Deliciarum, dated 1180, in the Library at Strasbourg. This figure is represented standing beneath the Cross. (12.)
26. The same subject, rather differently represented, from a painted window of the 14th century, in the Cathedral of Fribourg, in the Brisgau. (12.)



25.



26.

PLATE 51.

THE FOUR EVANGELISTS.—ST. JOHN.

THE Eagle symbol, which has been universally assigned to St. John, has often been produced in a variety of singular forms, particularly those which combine the human figure with the head of the bird, as in the following instances.

- Fig. 1.* A singular example of the Eagle holding a fish in its claws, the emblem of Baptism.* From an Irish Book of the Gospels, in the Academy of Dublin, dating from the 7th century, the style of which resembles that of the Durham Book.
2. From a MS. executed in the South of France, 8th century, in which this figure forms an initial letter. (10.)
 3. From a painting in the Church of St. Stephen, Bologna (probably of Greek design), of the Four Evangelists, each with the human body and symbolic head. (16.)
 4. In this, as in *fig. 1.*, the Eagle is represented without any combination of the human form; it is grasping a Serpent in its claws, to express the victory over sin. This figure forms an initial letter in a Latin MS. of the Gospels written for the Emperor Louis le Débonnaire, in the first half of the 9th century. (11.)
 5. This figure is without the usual accompaniment

* See Pl. 65.

- of the Eagle's wings, but in other respects it scarcely differs from the preceding examples ; it is from a Latin MS. of the 10th century. (26.)
6. St. John appears as if soaring upwards to gaze on the sun ; a design, probably, of the 13th century, in imitation of the Greek style. (8.)
 7. St. John, with nimbus surmounted by two flowers, emblems of the sun. From painted glass in S. Remi, at Rheims ; 12th century. (15.)



1.



7.



2.



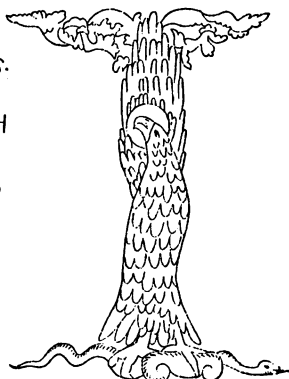
6.



3.



5.



4.

ST. JOHN.

PLATE 52.

THE APOSTLES.

THE earliest form in which the Apostles were symbolically represented was that of the Sheep, but it has not been continued in later periods of Art; in the Mosaics of the early Churches and Basilicas, and on the Sarcophagi of the Catacombs, the Twelve Sheep are frequently met with, arranged on each side of a central Sheep or Lamb, which figured the Saviour, and they are generally represented as coming out of the Gates of the Cities of Jerusalem and Bethlehem.

PLATE 52.

THE APOSTLES.

- Fig. 1.* The earliest example of this subject is a Mosaic in the apsis of the Church of S. Cosmo and S. Damian, Rome, which dates from the 6th century. The same subject is repeated, with but little variation, in several other Churches of rather later date. (4.)
2. As in the representations of the Evangelists, the symbol was often combined with the human form, so in this instance the Apostles themselves appear, in addition to the Sheep, with Christ in the midst, as the Good Shepherd, in the youthful form in which He is generally represented in the Catacombs. This combination is not unfrequent on the early Sarcophagi, but is not found elsewhere; the Apostles are not distinguished from one another by any sign or attribute, but some carry Scrolls in their hands, by which it may be intended to mark the Evangelists. (1.)



1.



2.

PLATE 53.

THE APOSTLES.

Fig. 3. The more directly symbolical mode of representing the Apostles could not have arisen from any reluctance or inability to depict them in their human form, for as early as the 2nd or 3rd century there was a painting of St. Paul on the walls of the Cemetery of Priscilla, Rome; he stands with his arms extended, the usual attitude of prayer in the early ages of Christianity, and beside him is a figure of the Good Shepherd; he is without any distinguishing attribute, for the Sword was not given to him as an emblem till after the 6th century, but the name inscribed on the wall leaves no doubt as to which of the Apostles it is. (1.)

Several representations of the Apostles are found on the glass vessels of the Catacombs, or at least of the two chief Apostles, for the whole number does not appear; they are scarcely perhaps to be called symbolical, neither do they pretend to be accurate portraits, for they are but rude, imperfect sketches; yet they represent some of the traditional and characteristic features that were supposed to belong to the Apostles St. Peter and St. Paul, from the earliest times. Instead of any distinguishing attribute, the names are again placed over them, but they are without the title "Sanctus," which was not adopted before the 5th century.

Figs. 4. and 5. are instances of such representations; in

one, the Monogram of the name of Christ is placed between them; in the other, a figure is holding Crowns over their heads. The bald forehead, which was the traditional characteristic of St. Paul, and the tuft of hair which distinguished St. Peter, appear to have been exchanged, probably by mistake, in the last example. (6.)

PAV
LVS PAS
TOR +

APOS-
TOLVS



3.



4.



5.

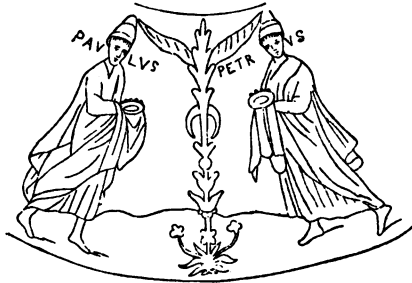
PLATE 54.
THE APOSTLES.

PLATE 54.

THE APOSTLES.

Fig. 6. These two figures are from a series of the Twelve Apostles, arranged in a circle around a representation of the Baptism of Christ; they are all alike, and wholly without individual character, each one wearing the same conical cap, and carrying Crowns in their hands, and they are only distinguished by the names written over them. It is from a Mosaic in the Church of San Giovanni in Fonte, Ravenna, dated 451, and is the earliest instance of a series of the Apostles forming the decoration of a Church. Such representations may certainly be called symbolical, because there is no attempt at rendering them historical. (4.)

7. In this instance there is another step towards individual character, as the Key is given to St. Peter as his peculiar attribute, and he is the only one who wears a cap; some of the others carry Scrolls in their hands, as characteristic of their Writings, and their names have the title of Saint prefixed to them; the Twelve are ranged in a line on each side of the Saviour; from a Mosaic in the Church of S. Agatha, Rome, dated 472. The letters marked upon their garments, and which are so frequently met with in Mosaics, have not been satisfactorily explained. (4.)



6.



S. PETRVS S. ANDREAS S. IOHANNES S. THOMAS S. MATTHEVS S. BARTHOLOMEVS



S. IACOBVS ALPHEI S. SIMON ZELOTES S. IACOBVS SVDA S. IACOBI S. PHILIPPVS S. PAVLVS

7.

PLATE 55.
THE APOSTLES.

PLATE 55.

THE APOSTLES.

Fig. 8. Two medallions, from a series of the Apostles, arranged in a semicircle; from a Mosaic in the Church of S. Sabina, Rome, dated 424; there is but little variation in any of the heads, and no attempt at distinguishing one from the other. In all these representations there seems to have been a general idea of commemorating and doing honour to the Apostles in a body, as the foundation of the Church, without any attempt at marking their individual characteristics, and they are therefore ideal, rather than historical, representations. (4.)

9. St. Peter and St. Paul, still without any peculiar attributes, but represented alone, without forming part of a series, as was often the case with the two chief Apostles. From a Mosaic in the same Church as the last examples, in which they are placed over the two figures of the Church, pl. 58. (4.)

10. This is another instance of the circular arrangement of the series; St. Peter and St. Paul are distinguished by the Key and a Scroll, but all the rest carry Crowns in their hands, and are separated by a Palm Tree, the emblem of Victory and Resurrection, and between them stands an Altar with the Cross; their heads are surrounded by the nimbus, which had not appeared in previous examples. From a Mosaic in the Church of S. Maria, Ravenna; 553. (4.)



8.



9.



10.

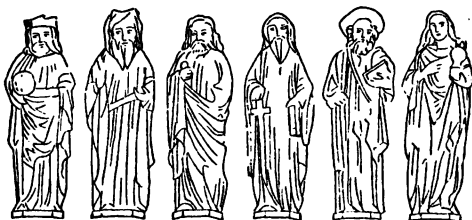
PLATE 56.

THE APOSTLES.

Fig. 11. We have seen that the Twelve Apostles have been represented in a series from a very early period, but it was chiefly in Mediæval Art that a particular emblem or attribute was given to each one of them; these had in most cases reference to some fact belonging to their history, and sometimes they were used alone, as symbols of the Apostles to whom they were appropriate, as the Cross Keys and the Sword which were the especial emblems of St. Peter and St. Paul. It would be impossible to enumerate all the various positions in which this "glorious company of the Apostles" appears, for there was no portion of a sacred edifice of which they were not considered an appropriate decoration, and no style of Art in which they were not portrayed. In no position can they be more grandly placed than on the west front of Wells Cathedral, where they occupy a line immediately under the figure of the Saviour. This illustration represents them as they now appear, but the mutilated condition of the statues must be lamented by every one who stops to look up at them; the emblems of most of the Apostles can still be identified, and they are arranged in the following order, beginning as usual with St. Peter, who appears to hold the unusual attribute of the Globe as well as the Keys, and is crowned. The second is only distinguished by a book, and is probably intended for St. Matthew,

holding his Gospel. The third is probably St. Philip, as he appears to be carrying a Loaf, in allusion to the Miracle of the Loaves and Fishes. The fourth holds a Sword as well as a Book, and may be St. Jude, or possibly St. Paul, of whom the Sword was the invariable attribute. Fifth, St. James Major, with his Pilgrim's Hat and Staff, and Book. Sixth, St. John, represented, as usual, of a more youthful appearance than the rest, holding a Vase or Cup, which is quite different in form from that he usually carries. Seventh, St. Andrew, with his Cross. Eighth, the Symbol of this figure cannot be made out. Ninth, St. Bartholomew, with the instrument of his Martyrdom, and his Skin. Tenth, St. James the Less, with the Fuller's Club. Eleventh, a Book is the only distinguishable emblem left to this Statue, which cannot, therefore, be assigned to any Apostle in particular. Twelfth, St. Thomas, with a Spear, the Instrument of his Martyrdom. (28.)

12. The same Apostles do not always compose the number of the Twelve, St. Paul being sometimes omitted, with one of the others, when two of the Evangelists take their place. In this instance, St. Matthew is inserted instead of St. Paul, and they are named in the following order: "S. Peter, S. Andrew, S. James ye More, S. Johan, S. Thomas, S. James ye Less, S. Phylippe, S. Barthymew, S. Mathewe, S. Jude, S. Symon, S. Mathyas." The attributes assigned to them are occasionally varied; in this instance the only departure from the usual order is in the emblem of St. Matthew who generally bears a Purse, instead of the Carpenter's Rule. The arrangement of the Apostles in this series is the one generally followed, except that St. Simon usually precedes



11.



12.

St. Jude. It is from an early woodcut, probably of the 16th century, and has been chosen as an illustration of the subject from its having all the emblems clearly defined, which is seldom the case in the sculptured examples of the Middle Ages.

PLATE 57.

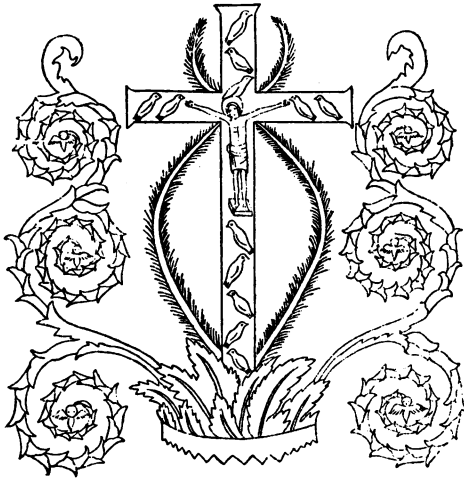
THE APOSTLES.

Fig 13. We have seen the apostles represented in the entirely symbolical form of Sheep, and also, from the earliest times, in their human form, though in a strictly ideal character; here, at a later period, we find them appearing in a much more uncommon type, that of Doves,* surrounding the Crucified Saviour; the Dove being the well-known Symbol of the Human Soul,† and of Christians in general:‡ this application of it to the Apostles may easily have arisen, but no repetition of it is known. From a great Crucifix in Mosaic in the apsis of the Church of S. Clemente, Rome; 1299. (2).

* In this instance the number of Doves is eleven; Judas being excluded from the number of the Apostles.

† See Pl. 72.

‡ See Pl. 84.



13.

PLATE 58.

THE CHURCH.

VARIOUS symbols have been used to set forth this great idea of the Early and Middle Ages, when the Church was considered to be synonymous with Christianity. One of the earliest and most frequent of these was the Figure of a Woman, which represented the Church as the "Spouse of Christ," and an example of this idea is found amongst the subjects of the Catacombs.

PLATE 58.

THE CHURCH.

- Fig. 1.* By some this has been thought to be merely one of the representations of women in the act of prayer, which are so frequent on the Tombs of the Catacombs, but it seems very probable that it is intended to signify the Church, or the Christian Religion; the two objects on the ground beside her are supposed to be the Cases, or *Scrinia*, as they were called, for containing the Sacred Scrolls or Volumes of the Bible, and here they probably are meant to represent the Old and New Testament, the Law and the Gospel. The subject is from a painting on the walls of the Cemetery of the *Via Latina*, in the Catacombs. (1).
2. and 3. These two figures represent the Old and New Dispensation, the Church of the Jews and the Gentiles, and above them are the two Apostles, St. Peter and St. Paul. From a Mosaic in the Church of S. Sabina, Rome; 424. (4.)



1.



ECCLESIA EX CIRCUMCISIONE

2.



ECCLESIA EX GENTIBUS

3.

PLATE 59.

THE CHURCH.

THE early idea of representing the Church as a Woman, was carried on throughout the Middle Ages, but then it was most frequently placed side by side with another figure, in which the image of the Synagogue was set forth as a vanquished rival over which the Church was triumphant. Numerous examples of this idea are met with in various styles of Art, especially in the painted glass and illuminations of the 12th and 13th centuries, which differ but slightly from each other; the Church generally wears the Crown, which is represented falling from the head of the Synagogue, a veiled figure, or with eyes blinded, and the spear or banner she holds in her hand (the symbol of victory) is broken in pieces.

Figs. 4. and 5. In these examples, from a painted window in the Cathedral of Mans, of the 12th century, the Church is being crowned by St. Peter, who bears his emblem, the Key; and the Synagogue is represented as fainting or dying in the arms of Aaron. (12.)

6. The Church is here represented as victorious over the Dragon, the emblem of Sin, or the Spirit of Evil,* which is conquered by the Cross she holds in her right hand, while in the other she bears the Cup, a frequent accompaniment of

* See Pls. 77. and 78.

this subject, as representing one of the Sacraments of the Church, or, in a wider sense, "the Cup of Salvation." From a font of the 12th century, in the Church of Stanton Fitzwarren, Wiltshire.

7. The idea of the triumphant and rapid propagation of the Gospel among the nations of the world, was expressed in a very singular and allegorical manner, during the 12th and 13th centuries, by a Car, or Chariot, which is drawn by the symbols of the Evangelists; and this subject furnishes an example of the manner in which the literature and art of a period are found to explain each other, when looked at side by side. In his "Vision of Purgatory," Dante gives a description of one of these triumphal processions,* of which he says, "there were the four animals, with six wings, full of eyes, and the space between them contained a car on two triumphal wheels;" but here the resemblance ceases, for this car was drawn by an animal he calls a Griffin. In this example, the name is taken from the Canticles, chap. vi., in which the love of Christ for the Church is set forth. The word "Quadriga" is frequently used by writers of the Middle Ages, and has an allusion to the vision of Ezekiel. The representation of the Crucifixion is here the centre of this Car, which is guarded, though not drawn, by the Four Evangelists; and the Reconciliation between the Law and the Gospel is also expressed in this design. From a painted window in the Abbey of St. Denis, Paris; 12th century. (12.)

* Purgatorio, canto xxix.



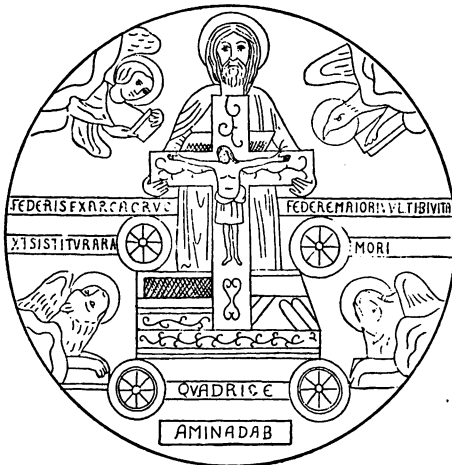
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PLATE 60.

THE CHURCH.

- Fig. 8.* The four following examples are from a MS. Bible, of the 13th century (Bod. Lib.), and represent the Church in different positions. In the first, she is placed in opposition to the Synagogue, as in *figs.* 4. and 5., and appears holding the Infant Jesus in her arms, at the Nativity, while the other figure is turning away with closed eyes and falling crown, and the Tables of the Law broken in pieces.
9. This is another form of the Car of the Church before described, but with some variations; here it appears to be drawn by the Four Animals, and the Church herself stands within it, crowned, and holding the Chalice. The Saviour is standing by her, and the Synagogue again appears turning away blindfolded.
 10. The same idea repeated, with the positions of the Evangelists changed, and here the Car contains, or is accompanied by, the Apostles, ten in number, probably on account of St. Matthew and St. John being amongst the Evangelists; they hold their books in their hands, and Christ Himself is following, or guiding, the whole.
 11. In this singular representation, the Church, crowned, with the nimbus, and holding the Cup, is seated on high, while Demons and Evil Spirits are trying to drag her down; the gates of Hell endeavouring to prevail against her.
 12. A very different symbol from the preceding ones is that of the Dove, which appears to set forth

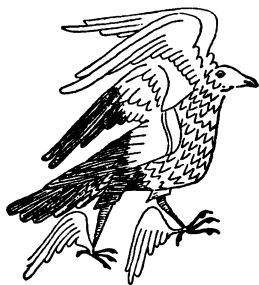
the Church, or body of Christians, animated by the Holy Spirit, of which the Dove is the peculiar emblem; it is gifted with six wings, that it may fly rapidly through the world, and its substance is of silver and gold, the former signifying the clearness of its Eloquence, the latter, the brightness of its Love and Charity. From the Hortus Deliciarum, a MS. of the 12th century (Strasburg Lib.). (15.)



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12.



11.



10.

PLATE 61.

THE CHURCH.

PLATE 61.

THE CHURCH.

Figs. 13. and 14. The Church and the Synagogue are again placed in opposition; but, instead of the usual form of a Woman, the Church is here personified by the figure of a Bishop, who holds the emblem of it in one hand, and his staff in the other; the Synagogue is represented with the usual accompaniments. From a doorway in Rochester Cathedral, of the 13th century, enriched with sculpture, these figures being placed one on each side, with the Prophets and other figures above them.

15. The figure of the Synagogue has the crown on her head, instead of falling off, which is an unusual circumstance, and a book, instead of the Tables of the Law, in her hand; the Church holds the Cup and the Wafer. From a MS. of the 13th century (Brit. Mus.).
16. It was a common position for these two figures to be placed one on each side of the Cross, and, as in this instance, the Church is generally receiving the blood that flows from the side of Christ; the sun and moon appear above. From a painted window of Bourges Cathedral, 13th century. (12.)
17. A simple figure of the Church as a Woman, without the crown or any attribute, but holding the emblems of the Eucharist. From a MS. of the 13th century (Brit. Mus.).
18. The Church carries the visible type of herself, as the Bishop does in *fig. 13.*, and the Cross; the other figure does not vary from the usual form. From a MS. (probably) of the 13th century. (12.)



13.



14.



15.



16.



17.



18.

PLATE 62.

THE CHURCH.

PLATE 62.

THE CHURCH.

Figs. 19. and 20. The two figures of the Church and the Synagogue are frequently seated, the one on an Animal with the heads and the feet of the Four Evangelists, the other on an Ass; in this instance both are represented standing beneath the Cross; the Church carries the cup and the banner; the Synagogue holds the animal and the knife of sacrifice, with the Tables of the Law, and the banner is cast down at her feet. From the Hortus Deliciarum, a Byzantine MS. of the 12th century (Stras. Lib.). (12.)

21. and 22. The same ideas are repeated in these examples from a painted window in the Cathedral of Fribourg, in the Brisgau, 14th century. The Synagogue holds in her hand the mask of the Ass she is riding upon, and from which she appears to be falling; the artists of the Middle Ages seem always to have represented this personification of the Jewish Church in an evil aspect, with eyes blinded against the light of Christianity, and as rejecting the offer of salvation through Christ; it is, at any rate, in this character, rather than as the ordained and necessary precursor of the Christian Church, that the subject comes before us in the Art of this period. (12.)

23. This example of the same subject, in the 15th century, shows that it was carried on through a long period of time, and with but little variation; here again, the Church is riding on an animal with the heads and feet of the Four Evangelists (see plate 50). From a MS. in the Bodleian Library



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23.

PLATE 63.

THE CHURCH.

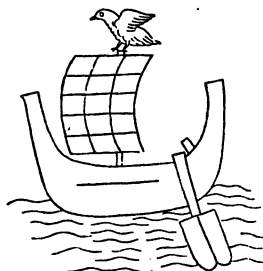
Fig. 1. Another very early and frequent type of the Church was the Ark, in which one family, out of all the inhabitants of the earth, was saved from the surrounding destruction. Tertullian declares it to be so, and it was universally acknowledged by the early Christians; the analogy is mentioned by our Saxon historian Bede, who says, "the Ark signifies the Church, which swims through the waves of this world. Here all who are saved (the people, with their animals) may be carried together; who, however, since their merit is not equal, have each their distinct mansions; for all in the Church live under one faith, and are baptised with the same water; but all have not the same advancement; of whom it was said, 'God remembered Noah and the cattle in his Ark.' For a multitude of irrational animals, as also of beasts, is contained in inferior places, while those who live by science and by reason are in the upper seats, and they are few indeed, for many are called, but few are chosen." There are numerous instances of this subject amongst the bas-reliefs of the Catacombs, and there is but little variation in the design; Noah appears standing in a square box, or chest, only large enough to contain himself, and he is generally holding out his hands to receive the returning Dove; the Ark, with one exception, is borne upon the waters;

in that it stands upon the dry land, by which the resting on Mount Ararat is probably intended. (1.)

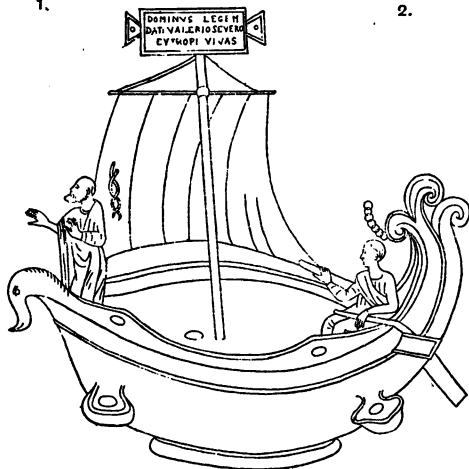
- The Ship was a still more frequent and favourite image of the Church; it is mentioned by Clement of Alexandria, and has been represented in various styles of Art, from the period of the Catacombs to the Middle Ages. It has a somewhat different and more extended meaning than the image of the Ark, but it exemplifies, in the same manner, the one means of salvation from the surrounding waters in which men would otherwise be swallowed up.
2. The Ship that is intended as an emblem of the Church generally has some distinguishing mark, such as the mast being in the form of the Cross, or having the Dove or the Monogram combined with it; in this instance, from the Catacombs, the Ship appears to be without guidance, but the Dove is sitting above it, the emblem of the Spirit. (1.)
 3. Here the Ship appears in the form of a Lamp, also from the Catacombs; the figure at the prow is evidently intended for St. Peter, and the other has been supposed to be St. Paul, but it seems much more probable that it is Christ Himself who is guiding the vessel. (16.)
 4. From an ancient gem, with the Greek anagram of the names of Christ, IHCOY, on the other side. (16.)
 5. and 6. The early idea appears again in the 15th century, in these coins of the reigns of Pope Calixtus III. and Alexander VI.: in the first, St. Peter is guiding the boat, which has the mast in the form of the Cross; in the other, he is drawing in a net from the sea, as a "Fisher of Men."



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PLATE 64.

BAPTISM.

AMONGST the early Christians there were but few symbolical representations of Baptism, but these are varied in design and idea.

PLATE 64.

BAPTISM.

- Fig. 1.* On a sarcophagus of the Catacombs we find the passage of the Israelites through the Red Sea set forth as a prophetical figure of the Christian rite, which was the entrance to the promised Land, the admission to the Church and Kingdom of Heaven ; an additional interest is given to this representation from the acknowledgment of the figure in our own Baptismal Service. There are obvious traces of Roman Art in this design. (1.)
2. Another early symbolical image of Baptism was the River Jordan, which is here represented flowing at the feet of Christ, who stands upon the clouds in a solemn and majestic attitude, holding a scroll in His hand. From a Mosaic in the Church of S. Cosmo and S. Damian, Rome ; 6th century. (4.)



1.



2.

PLATE 65.

BAPTISM.

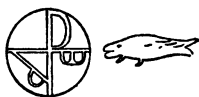
Fig. 3. The Fish was the most universal symbol of Baptism amongst the early Christians, and it was natural that so prevailing an image should be frequently expressed in their Art, as well as in their writings. Tertullian says: "We are born in water, like the Fish," and, whoever wished to be admitted to the privileges of Christianity, must enter through the door of Baptism, by the washing in that element in which only Fishes can live; thus the baptized came even to be called by that name, as in the ancient Hymn of Clement of Alexandria, in which Christ is spoken of as "drawing Fish out of the waters of sin."

On the tombs of the Catacombs, a Fish is a common representation, and it showed that those who were buried there were baptized Christians; in this instance, it is combined with the Monogram, and Two Fishes are sometimes represented together, but there is little variety in the subject. (16.)

4. The actual rite of Baptism appears but rarely in early Art; in this instance of it, which is of an entirely symbolical character, the Water of Regeneration is streaming from a circle enclosing the Dove, the emblem of the Holy Spirit, which is surrounded with stars; the Bishop, with the nimbus around his head, is performing the rite, and, on the other side,

the Sponsor; the two Trees, one withered and the other blossoming, are symbolical of the barrenness of the Heathen faith, and the fruitfulness of the promises of Christianity. The age of this rudely sculptured design, found at Aquileja, is doubtful; but it probably represents the baptism of a Goth, on his conversion to Christianity. (16.)

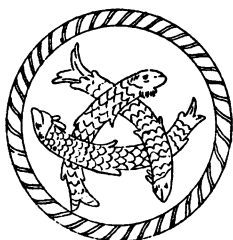
5. The practice of signing with the Cross, as a mark of their profession, is of great antiquity among Christians. Here it appears on the forehead of a young baptized Christian, and it is a rare example; probably the only instance of such a representation. The meaning of the inscription is not clear. It is believed to have been found on a glass vessel, probably of the 7th or 8th century. (16.)
6. The symbol of the Fish retained its signification during the Middle Ages, and was known even in the remote North, as it appears sculptured on the Font of the village Church of Ringsted, in Zealand, a work of Mediæval Art. The Three Fishes combined, probably contain an allusion to the Trinity, besides the more obvious one to Baptism. (16.)
7. Representations of the rite of Baptism are more frequent when we come to Mediæval Art; an idea of its sacred character is attempted to be conveyed by the introduction of the Three Persons of the Trinity into the subject. The Two Persons are exactly similar in form; but the Holy Spirit is descending on the baptized person, in the shape of the Dove. From a History of the Bible, containing subjects of the Old and New Testament placed together; 13th century (Brit. Mus.).
8. This illustration is from a volume of the same



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MS. as the former, in the Bodleian. Here the Evil Spirit, as the image of man's sinful nature, is being cast out in a bodily shape, and the blessing is given from above, upon the baptized Person. The Priest and the Sponsors form part of this scene.

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PLATE 66.

BAPTISM.

- Fig. 9.* The subject represented here is the Finding of Moses by Pharaoh's daughter; and the idea set forth by it is that of the Church, or the nations of the world, finding Christ or Salvation, in the waters of Baptism. From a painted window of the Abbey of St. Denis; 12th century. (12.)
10. The early idea of the Catacombs (*fig. 1.*), was carried on into the Middle Ages. The Passage of the Red Sea is again set forth as a type of Baptism in this subject, from a painted window of the Abbey of St. Denis; 12th century. Moses is leading the way through the Sea, which opens a path to the Israelites, and a deliverance from their enemies, who are overwhelmed by it. A Head of the Almighty is seen above, denoting the Divine presence and protection. (12.)



9.



10.

PLATE 67.

THE EUCHARIST.

FREQUENT as are the scenes of the Last Supper, as an event or act of our Lord's life, in later periods of Art, symbolical representations of it in early times are very rarely met with.

PLATE 67.

THE EUCHARIST.

- Fig. 1.* This example of the Cup and the Three Loaves marked with a Cross, is from a grave-stone in the Catacombs. (16.)
2. and 3. In these examples, the Sacrifice of the New Dispensation is placed side by side with that of the Old. On one altar a Lamb and a Goat are lying; on the other, the Cup and the Crossed Loaves. From a MS. of the 11th century. (11.)
4. The Wafer with the Monogram upon it is placed upon the Cup, which is surrounded by an ornamented quatrefoil. (27.)
5. The emblems of the Eucharist retain the usual form in which they generally appear. Christ is holding the Globe in His hand, and raising the other towards them in the act of blessing. From a MS. book of the Psalms, 13th century (Brit. Mus.).

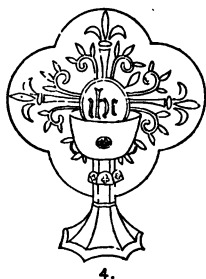
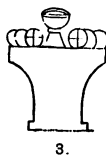
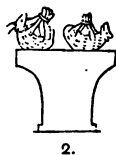


PLATE 68.

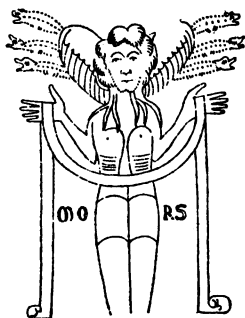
DEATH.

SYMBOLICAL figures of Death are rare in early Christian Art, which seems surprising at a time when every subject, however immaterial, was treated in a material manner; but the first Christians gave greater importance to the circumstances accompanying Death, to the Crown and the Palm, which denoted Victory over it, than to the fact itself.

PLATE 68.

DEATH.

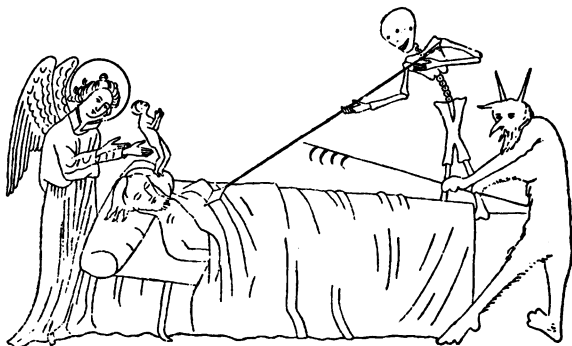
- Fig. 1.* This strange figure, with long hair and wings, and six scorpions issuing from behind them, is from a Saxon MS. of the 10th century, or early 11th (Brit. Mus.). Above it, in the original, is a figure of Christ, with the word "Vita" written behind Him.
2. Christ appears here as the Conqueror of Death, whom He holds chained as His captive. From a German MS. of the 11th century (Bib. Nat.). (15.)
3. Here we have the skeleton figure, the most usual form in which Death is represented in later times. The soul is escaping from the mouth of the dying man, and the good and evil Spirits are both waiting to receive it. From a MS. of the 14th century (Brit. Mus.).



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3.

PLATE 69.

THE SOUL.

IN Pagan Art, attempts were made to give a form to the invisible Soul, or Spirit of Man, by representing it as a winged body ; it was not, therefore, an original idea in Christian Art to give it a bodily shape, and, from the 11th century, there are examples of it in various forms. The most usual was that of a little Child, coming out of the mouth of the dying person, and which was either received by good or bad angels ; this subject is of very common occurrence in every branch of Art, in Painted Windows, MSS., and on Monumental Brasses. It is constantly seen in representations of the death of the Virgin, a favourite subject with the later painters of the Italian and German schools, who carried on the same symbolical form of the Soul ; in such subjects it was generally represented clothed, but in others it was naked ; the first example is an exception to this rule.

PLATE 69.

THE SOUL.

- Fig.* 1. The Death of the Virgin. From a Runic painting on wood, with an inscription on it, "The Sleep of the Virgin, the Mother of God." The Apostles are assembled round the bed, as they are always represented in this subject; and the Virgin holds the Palm of Victory in her hand. (8.)
2. There is but little variety in any of these subjects; but in this instance the Soul is clothed in the usual manner, and held in the arms of the Saviour. From a MS. of the 13th century (Brit. Mus.).



1.



2.

PLATE 70.

THE SOUL.

PLATE 70.

THE SOUL.

- Fig. 3.* The Soul of Lazarus is being received by good Angels, as it issues from his mouth. In the original, the Death of Dives is represented opposite, his Soul is awaited by evil Spirits. From a MS. of the 14th century (Brit. Mus.).
4. The scene is completed by a representation of the Soul of Lazarus in "Abraham's bosom;" or rather, as the meaning is here interpreted, in the Arms of Christ, who appears above, seated on the Rainbow.
 5. Here the Soul of the dying man is being taken by an evil Spirit; and its form varies but little in all the numerous representations of the subject at this period. From a MS. of the 13th century (Brit. Mus.), representing scenes of the Old and New Testament placed side by side.
 6. Another common position in which the departed Soul appears is, being carried up into Heaven by angels, standing on drapery, and there are many beautiful illustrations of this favourite subject, in various styles of Art. This example of it is from a painted window in the Cathedral of Sens; 13th century. (12.)
 7. This was a very frequent subject on monumental Brasses; in this example, the Soul is fully clothed with drapery, instead of being naked, as usual. From a tomb of 1323, in Westminster Abbey.
 8. Here the Soul is received into the arms of the Saviour, as in *fig. 4.*; another common idea on monumental Brasses. This example is from St. Margaret's Church, Lynn; dated 1364. (24.)



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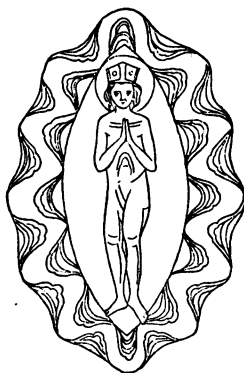
PLATE 71.

THE SOUL.

PLATE 71.

THE SOUL.

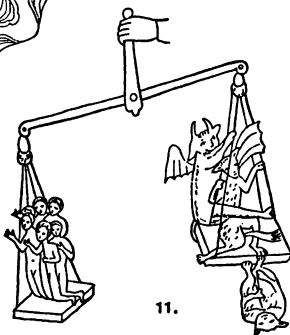
- Fig. 9.* The Souls of the Just were often represented ascending to Heaven, surrounded by a glory, or aureole, and not always in the form of a child. In this example, the Soul of St. Martin appears in the exact form of his body, unclothed, but with a mitre on his head, and enclosed in an aureole of the form of the Vesica Piscis. From a painted window of the 13th century, in Chartres Cathedral. (15.)
10. The weighing of Souls in the Balance, by the Archangel Michael, is a very frequent subject of representation; and evil Angels are always present, endeavouring to influence the scales, or contending for the Souls that they contain. Here two Heads are made to represent the Souls in the Balance, while two others, in the usual forms, stand by in imploring attitudes. From a painted window in the Cathedral of Bourges; 13th century. (12.)
11. Another instance of Souls being weighed by the Archangel. Some are kneeling in an attitude of prayer, while demons are seated upon the other scale; but the Souls of the Just weigh heavier. From a painted window in Martham Church, Norfolk.
12. The Soul of the dead man is ascending in a glory of golden rays; and a conflict is going on between the good and evil Angels, for the possession of it. The one is armed with sword and shield; but the other shows a scroll, on which, probably, the evil deeds of the dead man are recorded. From Henry VIII's Missal, a MS. of the 15th century (Brit. Mus.).



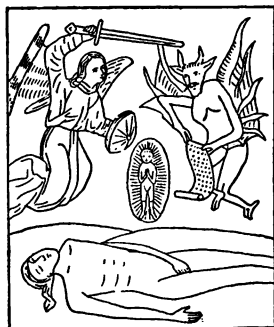
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12.

PLATE 72.

THE SOUL.

It was not only as escaping from the body that the Soul was represented in the form of a Child, but also as rising upwards in prayer, when it generally appears ascending from the folded hands of the person praying. Another form in which the Soul was represented escaping from the body, was that of a Bird, more especially when the subject was the Death of a Martyr. As the Dove was the universal symbol of the Holy Spirit, it was not unnatural that it should also be adopted as an image of the Invisible Spirit of Man; but it was much more rare than the figure of a Child.

PLATE 72.

THE SOUL.

- Fig. 13.* An Angel is offering up the prayers of the Soul to the Virgin and Child; probably in allusion to the verse in the Revelation, viii. 4. : "The smoke of the incense, which came with the prayers of the saints, ascended up before God out of the angel's hand." From sculpture in Lincoln Cathedral, called the "Angels' Choir;" 13th century. (28.)
14. In this instance, a saint is offering up a prayer, and the Soul is ascending upwards, in the same attitude. Both have the nimbus around the head. From a French MS. of the end of the 14th century. (38.)
15. Represents the death of a Martyr, St. Quintinus, who is kneeling before his executioner. From a MS. of the 14th century (Brit. Mus.).
16. In this instance the Soul, in the form of a Bird, appears to be entering into, rather than departing from, the body; and this is explained by the passage which it illustrates, from the 11th chapter of the Book of Revelation, which says of the "two witnesses" that were killed, that "after three days and a half, the Spirit of Life from God entered into them, and they stood upon their feet." From a French MS. of the Apocalypse, of the beginning of the 14th century (Brit. Mus.).



13.



14.



15.



16.

PLATE 73.

THE EVIL SPIRIT; AS THE SERPENT.

AT an early period of Art, as well as of the history of man, the Evil Spirit comes before us in a visible shape, and the representations of Art do but follow the literal words of description, when they express it under the image of the Serpent, the only one in which it appears in the early Art of the Catacombs. Subsequently, every hideous form that the imagination of man could invent, was employed to embody the idea of the Enemy of God and Man; but besides these attempts, in which the outward form was made to harmonise with the inward nature, Satan is occasionally seen arrayed as an Angel of Light, for the better accomplishment of his evil designs, though, even then, some sign of his real nature is apparent. The most numerous representations of this subject, on which the artists of the Middle Ages delighted to exercise their powers of invention, belong to the 12th and 13th centuries, during which periods the variety is so great, that it is impossible to do more than notice a few of the most remarkable forms.

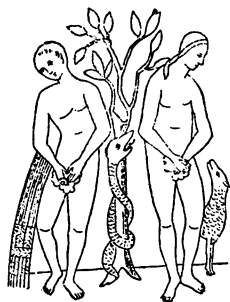
Fig. 1. The Temptation of Eve is the first scene in which the Evil Spirit appears embodied in a visible form; and in this bas-relief from the Catacombs, as in all other instances from that source, the

Serpent has its natural form, and is in its usual position, entwined round the stem of the tree.*

The Sheaf of Corn and the Sheep are placed by the side of Adam and Eve to denote the labours to which they were condemned at the Fall. (1.)

2. Near to the last subject, probably, in point of date, is this rude English example, believed to be of the 7th century, from a bas-relief on the Font of East Meon Church, Hampshire. It forms a singular contrast to the last illustration, which bears such obvious traces of the Roman Art of the period. Here Eve appears to be in the act of giving the Apple to the Serpent to eat. (29.)
3. The three following examples are also works of Saxon Art. From the MS. of Ceadmon, written in the 10th century (Bodl. Lib.). In the first, the Serpent, in its usual shape, is twined around a strangely-formed tree. (29.).
4. Here the form of the Serpent is changed for that of an Angel, with wings, and a Crown on his head; who is endeavouring to persuade Eve to the Act of disobedience. In this instance, the words of the Scripture narrative are not adhered to, and another idea is introduced.
5. The Evil Spirit has returned to his original form, and is represented in two different positions, one before, and the other after, the condemnation of the Almighty has been passed upon him, that he should creep upon the ground, and eat dust all his days.

* Another example of this subject is given amongst the Subjects of the Old and New Testament, Pl. 39., in which the Serpent is lying on the ground at the foot of the tree.



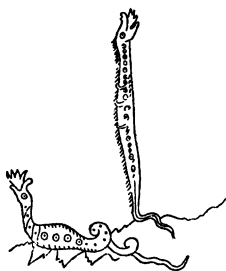
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PLATE 74.

THE EVIL SPIRIT; AS THE SERPENT.

Fig. 6. In this example of the subject, the Serpent has the usual form, but is twined in a very peculiar manner round the legs of Eve, who is represented receiving the fruit, and giving it to Adam at the same time. From a MS., in the Vatican, of the 11th century. (8.)

7. As early as the 8th century it was supposed that the Serpent which beguiled Eve had the face of a woman ; and illustrations of this idea are very frequent in the illuminated MSS. and painted glass of the middle ages. In this example of the subject, the tree is represented standing on the mouth of a monster, the type of Hell.* From a Bible of the 13th century (Brit. Mus.), containing the history of the Old and New Testament, placed side by side.
8. The figure of the Serpent is more or less human in different examples of it. Here, as in the last instance, the hand is holding the forbidden fruit. But the additional peculiarity is the introduction of the magpie, which, as a bird of evil omen, is perched upon the tree. From a Bible of the end of the 13th century. (11.)
9. The scene of the Temptation is given with the addition of Evil Spirits in a bodily form, appearing as tempters to the act of disobedience. The Serpent has the human head, but the form

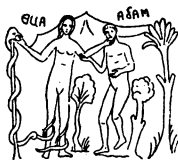
* See Pl. 79.

approaches nearer to that of a Lizard. From a MS. of the 14th century (Brit. Mus.).

10. The Serpent is remarkable in this example as having Wings, which is an unusual addition. Adam is kneeling as he receives the fruit from Eve. From a painted window in the Church of S. Romain, Rouen. (13.)
11. Besides the Serpent with the woman's face, there is also the figure of the Almighty in the midst of the tree, holding the globe in His hand. From a book of illuminations (Brit. Mus.) of about the year 1400, with corresponding subjects of the Old and New Testament placed together.
12. There is a singular combination in this subject, of the form of a Bird with a human face and the Serpent's tail. From a painted window in the Cathedral at Sens; 13th century.



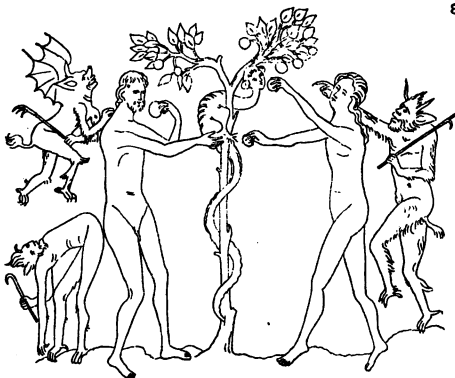
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PLATE 75.

THE EVIL SPIRIT.

- Fig. 13.* The Serpent was used not only to represent the Tempter of man in his first act of disobedience, but also as the universal symbol of Sin, the antagonistic power which the Cross was to vanquish and subdue. And here we have an instance of it exactly in this position, on a coin of Constantine the Great,—on the reverse side of which is a head of the Emperor. The standard, surmounted by the Monogram, is planted upon the Serpent, over which it was henceforth to be victorious.
14. The image was carried on during later periods of Art. And here two Serpents appear as the suggestors of evil thoughts and deeds, by whispering into the ears of a king, who has ordered the execution of some of his subjects. From a Saxon Psalter of the 11th century (Brit. Mus.).
15. Here the Serpent is breathing out its influence upon Pharaoh, whose heart is hardened against Moses and Aaron, who are standing before him. From a MS. History of the Bible, 13th century (Bodleian).
16. This is another very different aspect of the Evil Spirit from any of the preceding forms; though it is an illustration from the same MS. as *fig. 14.*, and the deeds suggested by it are the same. A human head and wings are made to embody the idea, and the person addressed appears to be holding converse with the tempter.

162 SYMBOLS AND EMBLEMS OF CHRISTIAN ART.

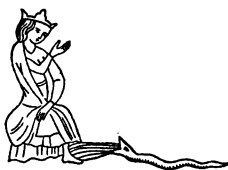
17. Another frequent form of these subjects was that of a small and monstrous animal, either with or without wings, seated on the shoulder of the person tempted, or, probably, in this case, possessed by the Evil Spirit; this example is an illustration of the legend of St. Martin, who cured a servant thus afflicted. From a Saxon MS. of the 11th century (Brit. Mus.).
18. Another example of a king who is ordering the beheading of martyrs at the suggestion of the Evil Spirit. From an illustrated Bible of the 13th century (Brit. Mus.).
19. The Spirit of Light and Wisdom was figured by the Dove, which was always represented bright and luminous, in harmony with its pure and heavenly nature. Here the dark and Evil Spirit appears, also, in the form of a Bird; but its blackness denotes the character of its inspirations, and the thoughts it is whispering into the ear of the Magician, who is writing from its suggestions. From the Hortus Deliciarum, a MS. of the 11th century; Library of Strasburg. (15.)



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PLATE 76.
THE EVIL SPIRIT.

PLATE 76.

THE EVIL SPIRIT.

- Fig. 20.* The Evil Spirit appears in a bodily shape, also in representations of those possessed with Devils, which occur frequently in all the illuminated Gospels of the Middle Ages. The manner in which the Evil Spirits are spoken of, as beings separate from the persons possessed by them, and commanded by Christ to "come out" of them, may have given rise to their being represented in this material form. They usually appear as small bodies, sometimes winged, and of a black or red colour, either issuing from the mouths of the possessed persons, or seated upon them; in this instance, the Spirit, who appears to be holding his victim in his power, is of a larger form than usual. From a MS. Bible, of the 13th century (Bodleian).
21. This is a more uncommon example, from the same MS.; it represents her out of whom Christ cast seven Devils, which are all of similar appearance.
 22. Here the two possessed by Evil Spirits are kneeling before Christ, who holds the Book of Life in His hand. From a book of the Gospels, illuminated with beautifully fine and minute miniatures, a French work of the 14th century (Brit. Mus.).
 23. This subject is from the life of St. Martin, who cast out the Evil Spirit from a servant; in this instance it is winged, and of a red colour, and is represented proceeding from the mouth of the



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- possessed person. From a painted window in the Cathedral of Tours ; 13th century. (14.)
24. A different form is given to the Evil Spirits in this illustration of a verse in St. Mark's Gospel ; " And unclean spirits, when they saw Him, fell down before Him, and cried, saying, Thou art the Son of God." Two of these have the usual demon form, but the other has the shape of a lizard ; their attitudes show that they are doing homage to Him who had authority over them. From the same MS. as *fig.* 22.
25. In this human form the Evil Spirit has an entirely different meaning, and besides its more general significance of Sin being conquered and cast down, it has an especial reference to Paganism, or Heresy. Here the figure is of a black colour, and is trodden under foot by St. Peter, who holds the keys, as well as a Church, and a book. The subject is a wooden figure, painted in colours, that stands at a corner of a street in Exeter, and is commonly known as " Father Peter." The date of this curious relic of past times I could not ascertain ; it is, probably, generally understood to represent St. Peter's triumph over the Heathen, rather than the more abstract idea of the destruction of Heresy.
26. During the early ages of Christianity, and by the writers of those days, Idols were considered to be the images and habitations of Demons, and it was even doubted whether Statues were fitting ornaments of cities, from this same idea ; for whether it was the representation of a divinity or not, they were believed to be the abodes of Evil Spirits. There are illustrations of this belief in the works of Art during the Middle Ages. A very frequent subject in MSS. is the Flight into Egypt, which is represented in a

singular manner, symbolical of the disappearance of the Kingdom of Darkness before the Light of the Gospel; the legend relates that, on our Lord's entrance into a city that they came to on their journey, the idols fell down from their pedestals; and this circumstance is almost invariably introduced into this beautiful subject from the life of our Lord, in which Joseph is generally leading the Ass, and Angels are sometimes in attendance. This example of an Idol, in the act of falling, and holding a mask and a spear, is from a MS. of the 14th century (Brit. Mus.).

27. Here the subject is differently represented; the Demon, of a red colour, appears standing on the Ass, as if preparing to flee away. From the same MS. as *figs.* 22. and 24.
28. The belief of the soul of the idol being an Evil Spirit is clearly illustrated in this subject, where a black winged body is approaching the figure of a heathen goddess, placed on a pedestal, as if about to enter it. From a MS. of the 16th century, Lib. of St. Geneviève, Paris. (15.)

PLATE 77.

THE EVIL SPIRIT; AS THE LION AND THE DRAGON.

SIN, or the Spirit of Evil, has been embodied in the form of the Dragon almost as frequently as in that of the Serpent, and it also takes its origin from the words of Scripture, Satan being described as the "Great Dragon," in the Book of Revelation, as well as the "Serpent." It was a familiar symbol in early Christian times, especially with the Gnostics and Arians. As the enemy of the Christian Church, the Evil Spirit was more frequently represented in this form than in any other, and the conflict carried on between these two opposing powers was a favourite subject in all periods of Art, the Cross being always represented as victorious over Sin, whether the higher power is set forth in the person of Christ Himself, or the Archangel Michael, who is especially considered as the triumphant conqueror over the Dragon. The numerous legends about combats with Dragons, must all have originated in this idea of the victory of Good over Evil, of Light over Darkness. First in this class of subjects, may be mentioned those in which Christ Himself appears as the Vanquisher of Sin and Death, the "enemies" whom He was to "put under His feet." A variety of forms, as well as names, are given to these imaginary Creatures; in the Vulgate version of Psalm

xci., from which the idea of this subject is taken, they are described as the Asp, or Adder, and the Basilisk, instead of the "Lion and Adder," "the Young Lion and the Dragon," as in other versions. The Adder, which is mentioned also in Psalm lviii., is used as the symbol of Evil, in Jacob's prophecy concerning Dan (Gen. xlix.); and, in Art, this is usually represented with a Serpent's tail, and a head and long ears, like that of a dog; it is also occasionally represented with wings, when, probably, the Dragon is more particularly intended.

Another subject in which the Dragon appears is, as the emblem of St. John, in his character of an Apostle, and here it is meant to express the poison which was given him to drink, but from which he was saved by its rising out of the Cup, in the visible form of the Dragon.*

Fig. 29. This is a simple representation of the Combat, in a strictly symbolical form. The Lamb, armed with the Cross, is opposed face to face to its enemy, the Dragon. From the capital of a Norman pillar, in the Church of St. Lawrence, York. (22.)

30. Here the subject is more fully developed in an Italian ivory carving of the 10th century (Vatican). Two other animals, probably intended for the Asp and Basilisk,† are represented, besides the Lion and Dragon. Christ

* See Pl. 56, *fig. 12*, in which St. John is represented with this emblem.

† This imaginary creature is sometimes represented as a Cock, with the tail of a Dragon.



29.



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81.



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appears, as usual, literally "treading" them under His feet, and He has the same serene and youthful countenance which was so commonly given to Him in the representations of early Art. (15).

31. In these subjects, Christ is usually holding the Book of Truth in His hand, by which Sin is to be conquered, and in this instance He is also armed with the Cross. The Dragon is winged, and appears to be attacking the Lion. From a Saxon MS. of the 11th century (Brit. Mus.).
32. Here it is the Virgin who is represented as treading upon the enemies of Christ, whom she holds in her arms. This is of a later period of Art. From a MS. of the 14th century (Brit. Mus.).

PLATE 78.

THE EVIL SPIRIT; AS THE DRAGON.

- Fig. 33.* In these examples it is the Archangel Michael who appears as the Conqueror over the Dragon, and the subject was a favourite one as early as the 6th century, of which period there are sculptures representing it on the Churches of Italy; in these instances, a simple and entirely animal form was given to the Dragon, as in this one of the 7th century, from the Cathedral of Cortona, but in later periods of Art we find it gradually assuming a more human aspect, such as was usually ascribed to the Enemy of Mankind, and in modern times this has been generally adopted. (26.)
34. A great variety of aspects was given to the Dragon; here it appears again in an animal form, but with the addition of wings, and the tongue is represented as a scorpion. St. Michael is, as usual, armed with his spear and shield, and has the angelic emblem of wings. From a Saxon MS. of the 11th century (Brit. Mus.)
35. Another specimen of Saxon Art, of the 12th century (Brit. Mus.). Here St. Michael appears in the double character of the Vanquisher of the Dragon, of which the coils are seen under his feet, and as the "Lord of Souls," or "Guardian of the Spirits of the Dead," and in this character he usually holds the balance in which human souls are being weighed, instead of the shield and lance; he is also sometimes represented



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THE DRAGON.

carrying the souls of the Just to Heaven, as in this instance.

36. There is something more human about this form than in any of the preceding examples, though the wings and claws still give it a monstrous appearance. From a MS. of the 14th century (Brit. Mus.).*

* I am aware how very imperfectly I have done justice to this vast and difficult subject, which, of itself, might fill a volume; but I have attempted rather to give an idea of the various aspects which the *Spirit of Evil* has been supposed to assume, than to represent the actual forms of the Evil Spirit himself. Excepting those of the Serpent, the examples I have selected have been the symbols of the different *manifestations* of Evil, or Sin, in the world, the suggestions of the Evil One, the Prince of Darkness.

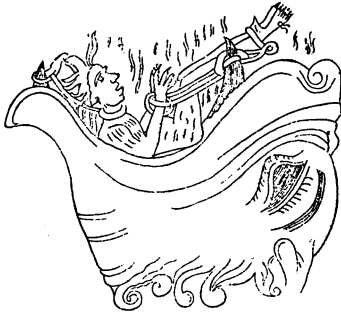
PLATE 79.

HELL.

THE representations of this subject are as numerous as those of the Evil Spirit, and there is hardly an Illuminated Book, or a Church of the Middle Ages, containing painted glass or sculpture, in which some variety of this scene does not appear; but, amongst the peaceful subjects of the Catacombs, we find nothing about the Evil Spirit or Hell. It was reserved for the artists of the Middle Ages to exercise their powers of invention upon these scenes of terror, and the grotesque spirit, which pervaded so much of the Art of those periods, is often introduced into them; but it has been observed that, in these instances, there is less of mirth than sarcasm, and it only serves to add increased horror to the representation.

The most common form of the subject was the head of a huge Monster, emitting flames, and containing within it either demons or human beings; this image appears to be taken from the Book of Job, where, of the Leviathan, or Whale, it is said, "sparks of fire leap out of his mouth;" and "out of his nostrils goeth smoke."

The second principal form in which the subject was



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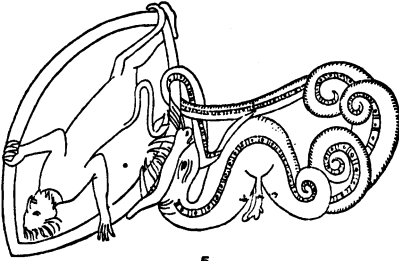
represented was that of a Cauldron, set either upon flames, or on the mouth of the Monster.

- Fig. 1.* An early example of the most usual manner of representation, with the Evil Spirit chained to the tusks of the monster, amid flames. From the Saxon MS. of Ceadmon, written in the 10th century (Bodl. Lib.).
2. and 3. From a Saxon Psalter of the 11th century (Brit. Mus.), full of singular and expressive subjects, amongst which, those of Hell are numerous; it is frequently represented as a Lake of Fire, either with the head of a Monster within it, or with various dragon-like creatures, by which the wicked are being devoured.
4. This usual form of the subject is an illustration of the words of the 139th Psalm, "If I go down into Hell (Hades), Thou art there also." Two figures being represented, an allusion is probably intended to the favourite subject of the Middle Ages, Christ's descent into Hell, and the deliverance of Adam and Eve, besides the direct application to the words of the Psalm.

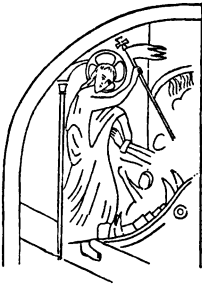
PLATE 80.

HELL.

- Fig. 5.* This singular example is from a MS. of the 12th century (Brit. Mus.); the Evil Spirit is enclosed in an aureole of the form of the Vesica Piscis, around which the Dragon, as the image of Sin, is twined.
6. A very favourite subject amongst the representations of the Middle Ages, and in every series from the Life of Christ, was that of His Descent into Hell, for the purpose of rescuing the Souls of the Old World, who were imprisoned there, and foremost amongst which are always Adam and Eve. This is an English example, from a fresco painting of the 12th century, in a Chapel in Winchester Cathedral, which is much effaced; Christ is generally represented armed with the Cross and Banner, and here the mouth of the Monster is again of the usual form.
 7. Besides the head of the Whale, there is an addition, in this instance, of another monster, which is represented devouring its victims; the Evil Spirit, probably, here signifying Death, is being vanquished by the Cross of the Redeemer, which is in the act of delivering Adam and Eve from the jaws of Hell. From a MS. of the 13th century (Brit. Mus.).
 8. Hell is here represented in three different forms; as the mouth of the monster; as a castellated fortress, from which flames and demons are issuing; and as the mouth of a chimney, or furnace. Christ appears again as the Vanquisher of Death, or Sin, and is breaking down the Gates of Hell. From a French MS., of the 13th century (Bib. Nat.). (15.)



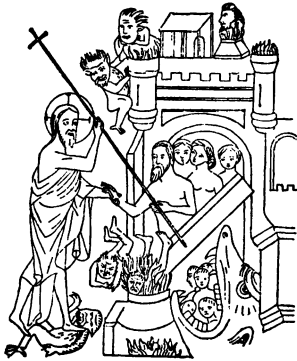
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PLATE 81.

HELL.

PLATE 81.

HELL.

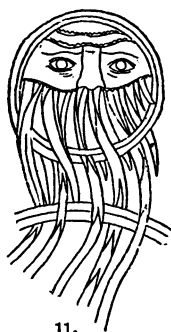
- Fig. 9.* The form of the Cauldron was not so common in these representations as that of the head of a Monster, with which it is sometimes combined; being either set upon it, or upon flames of fire. Here a group of the condemned are placed within it; one is being thrown in by a Demon, while another is blowing the flames with bellows. From a MS. of the 13th century (Brit. Mus.).
10. Another example of the Monster's head. From a painted window, of the 13th century, in Bourges Cathedral. Two persons are being cast into the flames by one demon, and the other is armed with the usual weapon. (12.)
 11. The head of a Monster, in a different form, and enclosed in a circle, is pouring down flames of fire upon a group of condemned persons below. From a French MS. of the 13th century, the Psalter of St. Louis (Lib. of the Arsenal, Paris.). (12.)
 12. Here one person alone is standing in the Cauldron, from which flames are issuing. From a painted window in Bourges Cathedral; 13th century. (12.)
 13. An Evil Spirit, standing in the mouth of the Monster. From a MS. of the 14th century (Brit. Mus.).
 14. A King, with his crown and sceptre, is represented standing amongst the condemned, and in a corresponding subject, a Bishop is in the midst of the group. From a MS. of the 15th century, called "La Vigne Mystérieuse," full of subjects of this description, and of the Evil Spirit. (Bodleian.)



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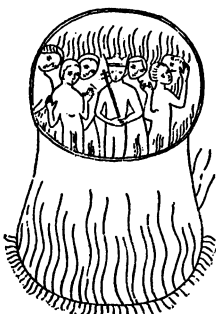
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PLATE 82.

ANIMALS. THE STAG.—THE OX.—THE ASS.—THE LION.

THERE was hardly an object in the kingdom of Nature which did not form part of the symbolism of the early Christians, who looked upon the whole outward world as a mirror wherein were reflected the higher truths of the invisible kingdom, and as symbolic of Salvation through Christ. Various kinds of Animals were considered by them as types of different qualities or virtues, or even as emblems of the Saviour, and of Christians in general; and the Middle Ages carried on what they found already begun in the rude Art of the Catacombs, and in the writings of the early Fathers, to which the meaning of almost all these Animal symbols may be traced.

- Fig. 1.* One of the earliest and most frequent types was that of the Stag, or Hart, which was doubtless in allusion to Ps. xlii., where the Psalmist compares himself to this animal: "Like as the Hart desireth the water-brooks, so longeth my soul after Thee, O God;" and from this it came to be applied as an image of the faithful Christian, desiring salvation. Here it appears upon a funereal lamp of the Catacombs. (3.)
2. Another example from the Catacombs; but probably of a date not previous to the 7th century. The Stag, in this instance, appears standing on the shore of the river in which Christ is being

N

baptized ; and in that position it probably represents a Christian desiring Baptism ; or it may be intended as the person for whom the painting was made. From expressing the Soul thirsting for God, it might easily be connected with the waters of Baptism, and in this sense it is occasionally found on Fonts in ancient Churches. (1.)

3. Here the Stags are placed on either side of a Vase, which is probably symbolical of the Waters of Salvation. From an early sarcophagus found at Ravenna. (4.)
4. The four Stags surrounding the Lamb, which is placed on a hill or mountain, in its usual position, are probably intended either for the Four Evangelists, or some of the Apostles. From a Mosaic in the Church of S. Praxede, Rome ; 9th century. (4.)

Oxen were considered as emblematical of various persons and qualities ; and the Catacombs furnish illustrations of some of these meanings. In the writings of the early Fathers, they were even said to be types of Christ Himself, the true Sacrifice, as well as of the Prophets, Apostles, and Saints, who were slain for Christ's sake ; and also of Christians in general, who bear willingly the yoke of Christ, and labour for the good of others. The *qualities* of the Ox especially embodied were those of Patience and Strength.

5. The most frequent position in which the Ox is represented in Christian Art is by the Manger in which the Infant Jesus was laid ; when it is always side by side with the Ass,—the two figuring the Jews and the Gentiles.* The Ox might be

* In other cases, the Ass is used as a symbol of the Jews, as in those subjects where the Synagogue is represented riding upon it. (Pl. 62.)



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8.

THE STAG.—THE OX.—THE ASS.—THE LION.

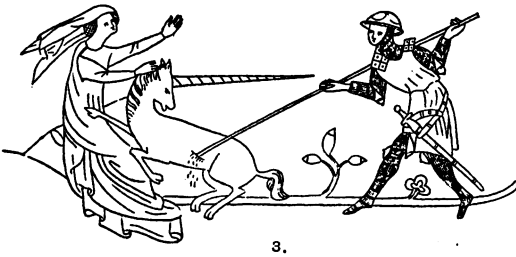
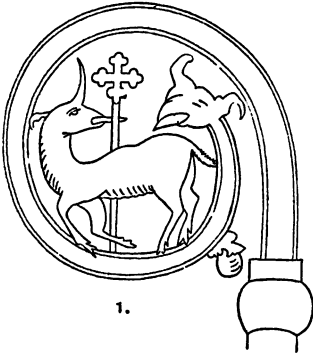
considered symbolical of the former, from their bearing the heavy yoke of the Law. This subject, which is seen first in the Catacombs, was continued with but little variation in all succeeding periods, and in all styles of Art. The present example is from a sarcophagus of the Catacombs, on which is represented the Adoration of the Wise Men. (1.)

6. An example of the Ox in its more general sense, from the Catacombs. The original is placed at one side of the half figure of a Man, with a Bird, probably the Dove, opposite. (1.)
7. From a representation of the Nativity, as in *fig. 5.*, from which it differs but slightly, though it is taken from a MS. of the 12th century (Brit. Mus.).
8. The Lion has already been noticed in a symbolical character; but here it appears with another meaning, as embodying the qualities of Strength and Fortitude; and in this sense it frequently appears supporting the pillars of Churches, especially at the entrance, as in the present example from a Church at Chiusi, Tuscany; 12th century. (8.)

PLATE 83.

ANIMALS. THE UNICORN.

THE symbolical representation of the Unicorn has its origin in remote Pagan times; it held a conspicuous place in Persian Mythology, and was represented on the walls of Persepolis, in battle with the Lion, both with and without wings; it was also known to the Egyptians, and is found amongst their hieroglyphics. With these nations it was the symbol of Purity and Strength, and the early Christians retained these significations, and preserved it amongst their representations of symbolic Animal nature. The Horn was considered to be a symbol of the Cross, and was believed to be an antidote to poison; even Cups made of it were supposed to deprive any deadly drink of its injurious effects. During the Middle Ages, the fable, or legend, of the Unicorn, was a frequent and favourite illustration of the doctrine of the Incarnation, for it was said, that, although wild and fierce in its nature, it could only be caught and tamed by a Virgin of pure and holy life, and from this circumstance the most familiar representations of the subject in Art are derived; the Virgin became the image of the Virgin Mary, and the Unicorn the type of Christ Himself. From this purely religious signification, it was taken as the emblematical device of some noble families, when



THE UNICORN.

it probably retook its original meaning of strength and bravery, and became the symbol of all moral and war-like virtues.

- Fig. 1.* The Unicorn also appears as a symbol of the monastic life, a meaning derived from another of its supposed natural qualities,—its love of solitude, and in this sense it appears for the first time in Art, on the Staff of St. Boniface, preserved at Fulda, in Germany; which undoubtedly belonged either to him or to his successor, and is, therefore, of the 7th or 8th century. The Unicorn is represented kneeling before the Cross, in much the same position as that in which the Lamb is often seen. (16.)
2. Here the Unicorn appears especially as the emblem of Chastity; and the Virgin, who is represented seated upon it, holds in her hand a flower, the emblem of purity. From a painted window in the Cathedral of Lyons. (12.)
 3. The familiar story of the Capture of the Unicorn is represented in this illustration from a MS. of the 13th century (Bodleian). The Virgin generally appears endeavouring to protect the animal, which the hunter is pursuing either with the spear, or bow and arrow.
 4. Another example of the same subject. From sculpture in the Church of S. Pierre, Caen; 12th century. These various illustrations serve to show in how many different periods and branches of Art this was a familiar subject. (30.)

PLATE 84.

BIRDS. THE DOVE.

At a time when everything in Nature was thought to be a figure of something above and beyond itself, it was natural that these beautiful creatures should be included amongst Christian symbols. In a general sense, they were considered as emblems of all Christians, and especially by the early writers, amongst whom was the Venerable Bede, who compared them to Christians rising above the earth, heavenwards, and having their conversation in Heaven. Several kinds of Birds have been particularly selected, from their various qualities, as types of higher subjects, and amongst these, the earliest, as well as the most frequent, was the Dove. We have already seen it as the emblem of the Holy Spirit, but it was also applied to Christians, in whom gentleness and meekness, the peculiar qualities of this Bird, should be conspicuous. Under the Mosaic Law, it was considered the emblem of Purity and Innocence, and Christ Himself desired His disciples to be "harmless as Doves." They are frequently represented on the tombs of the early Christians in the Catacombs, where they are doubtless intended as images of the Souls of the faithful Departed buried there; but they have different meanings in the various positions in which they are found.



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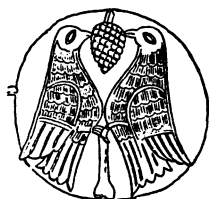
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12.

THE DOVE.

- Fig.* 1. On the tombs of Christians, the Dove is often combined with the Palm Branch as the emblem of their victory over death, or martyrdom; as in this instance from the Catacombs. (1.)
2. The Dove, with the Olive Branch, has been the emblem of peace and forgiveness from the time when it returned to the Ark. Here two Doves are holding Olive Branches near a vessel, which is surmounted by the Monogram. The *two* Doves have, probably, an allusion to conjugal affection, which is supposed to be another characteristic of the Dove; and it may, therefore, have this additional meaning on the tombs of married persons. This example is also from the Catacombs. (1.)
3. A Dove with the Olive Branch. From a representation of the Three Children in the Furnace, whom it is approaching as a messenger of peace and deliverance. From a sarcophagus of the Catacombs. (1.)
4. This subject of Doves standing near a Vase, and drinking, or about to drink from it, was a very common and favourite one for a long period. Its general meaning is probably the same as in the subject of Stags drinking at a Vase; but it may also have a more particular allusion to Christians partaking of the Cup of Salvation in the Eucharist, and refreshing themselves with spiritual nourishment. It has also been suggested that, as in this instance, the Vase may signify the human body, the "Earthen Vessels," spoken of by St. Paul, and the receptacle of spiritual gifts; while the Doves represent the innocence and simplicity of the soul. This example is also from a tomb of the Catacombs. (1.)
5. Closely connected with the last subject is that of Doves pecking at fruit, either as bunches of grapes,

or in baskets; and it signified, in the same manner, Christians nourishing themselves with heavenly food. This instance is from the sarcophagus of Junius Bassus, 359, from which several other subjects have been taken. (1.)

6. Here a Cross is placed between two Doves, representing Christians contemplating the symbol of Salvation. From a sarcophagus in the Church of S. Stefano, Bologna; 4th or 5th century. (8.)

7. and 8. These favourite symbols were as much in use during the Middle Ages, as in the early periods of Art, as the following illustrations from various sources will show; and the ideas they contained were but little varied. In these examples, from the old Font in Winchester Cathedral, the two subjects before described are represented. The Vase the Doves are drinking from is surmounted by the Cross; and the fruit is in the form of a bunch of grapes. The date of this curious work of Art is not clearly ascertained. By some it has been considered to belong to the 7th century; but to this it has been objected that, as Baptism by immersion, which took place in a distinct building, or Baptistery, was not discontinued in England till two centuries later, this Font could hardly be of so early a date.

9. Another example of Doves drinking from a Vase. From a French MS. of the 9th century. (11.)
10. The same subject. From a monumental slab of Norman work in Bishopston Church, Sussex. The well-known symbol was, doubtless, brought here from Italy, where it was so familiar.
11. In this example there is the combination of the Serpent's Tail with the Dove, in illustration of Christ's words to His disciples, "Be ye wise as Serpents, and harmless as Doves." An Eye is

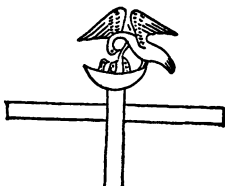
placed in the Tail to denote prudence as well as wisdom, and the heads are crowned with an ornament. From the capital of a pillar in the Cathedral of Amiens. (36.)

12. The same subject, placed in a similar position. From the Cathedral of Chartres; 12th century (9.)
13. In this instance the two Doves are intended to express Christian love, or conjugal affection. From a chapter on the Nature of Doves, in the Bestiary of the Ashmolean Museum, Oxford; beginning of the 13th century.

PLATE 85.

BIRDS. THE PELICAN.

THE Pelican was, perhaps, a more important symbol than the Dove, because it bears an allusion to the Saviour; but it was neither so early, nor so frequently in use as the Dove. It does not appear amongst representations of Art before the Middle Ages, but, during this period, it was continually repeated; its most usual position being on the summit of the Cross, or connected in some way with the Passion of our Lord. The legend of the Pelican is given in an old German Poem, by Master Conrad of Wurzburg, who lived in the 13th century; and Dante, in his "Paradiso," speaks of Christ under the image of "Nostro Pellicano." It is also mentioned as a symbol of Him in a prayer of St. Thomas Aquinas, in the 13th century; but many of the writers of the Middle Ages departed in some measure from the early legend, which describes the Pelican as bringing its young ones to life by its blood, rather than nourishing them with it; and, in these two senses, it was used as an image of the Resurrection, and the Death of Christ, as well as of the Eucharist, by which Christians are nourished with His blood; but this interpretation of it was of a still later date. As a symbol of the Resurrection it has been given in Pl. 22. The Pelican is one of the few emblems that



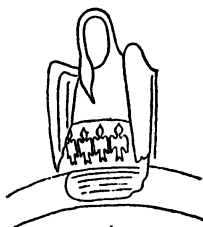
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THE PELICAN.

are still permitted to appear in our modern ecclesiastical buildings, where it is usually placed near the altar, as bearing allusion to the blood that was "shed for the sins of many."

Fig. 1. In this example the nest with the Pelican and its young ones is placed on the summit of the Cross. From a representation of the Crucifixion in a painted window of the Cathedral of Fribourg. (12.)

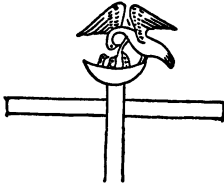
2. Here the subject is represented, with but little variation, as the highest point of the Tree of Jesse; a very common object in the Art of the Middle Ages, showing the genealogy of our Lord through generations of Kings and Prophets. From a MS. of the 14th century (Brit. Mus.).
3. The Pelican is here connected with the lamb; on a brass seal of some ecclesiastical society, found at Boulogne. (30.)
4. This example is from sculpture over the door of the Church at St. Austell, Cornwall,—a fine Perpendicular building, with much carving on the exterior, amongst which is a series of the emblems of the Passion. Above this representation is the inscription INRI, and two Cornish words signifying "Give to God;" an allusion, probably, to the Saviour's giving His blood for men, and their duty of giving themselves to God.

PLATE 86.

BIRDS. THE COCK.—THE PEACOCK

THE Cock was amongst the earliest Bird symbols, and examples of it are found in the Catacombs. Various meanings were given to it in the different positions in which it was placed; in one sense it was considered an emblem of Vigilance and Watchfulness, from the well-known habits of the bird; and, when it appears in connection with St. Peter, it signifies Repentance, and frequently forms one of the emblems of the Passion. By the early writers it was also considered to be an image of the faithful Preachers of the Gospel, who announce the true light to men; and Bede says, that "the Cock is like the Souls of the Just, waiting for the dawn, after the darkness of the world's night."

The Peacock has already appeared as one of the emblems of the Resurrection; but besides this, it was also used to represent Christians in general, or Saints; in which sense the head is sometimes surrounded with the nimbus. The idea of setting forth the Peacock as the emblem of Pride and Vanity, on account of the splendour of its plumage, and "its goodly wings," is of much later origin, and formed no part of any of the early illustrations.



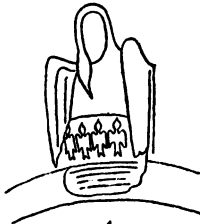
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4.

THE PELICAN.

- Fig. 1.* This is an early instance of the Cock appearing as the emblem of Repentance. From a bas-relief of the Catacombs. The whole subject is represented symbolically, and the Cock is placed upon a pillar, with St. Peter standing by, whilst the Saviour seems to be warning him of his denial of Him. (1.)
2. Two Cocks fighting, were considered to be an image of Christians striving for Christ, and here they probably have either that meaning or the one which Bede has assigned to them. From a grave-stone in the Catacombs. (1.)
 3. Another example from the Catacombs, of the Cock as an emblem of Repentance. (1.)
 4. From a very early period it was the custom to place the figure of a Cock on the top of Church towers, as a type of vigilance and watchfulness, or, as it has been also suggested, as bearing an allusion to St. Peter, the Head of the Church. In the life of St. Ethelwold, written at the end of the 10th century, a Saxon Poet speaks of a Cock surmounting Winchester Cathedral, and examples of it are figured in the Benedictional of that date. This subject is from the Bayeux Tapestry, worked by the Queen of William the Conqueror, and the Cock is here being placed upon the summit of Westminster Abbey.
 5. Another example of the 11th century. From a Saxon Psalter (Brit. Mus.).
 6. This representation is very similar to the early one from the Catacombs, though it is taken from the Bible of Charles the Bald; 9th century. (11.)
 7. Another example of St. Peter's denial of Christ, in which the Maid appears speaking to him; the fire is introduced at their feet, and the Cock is perched upon the head of a person behind. From a MS. of the 13th century (Brit. Mus.).

8. The Peacock drinking from a Cup, has the same meaning as the Dove in that position; this is from a MS. of the 8th century, called the Codex Aureus, or Golden Book (Brit. Mus.), and illustrates the first page of St. Matthew's Gospel; the Evangelist is represented as writing in his Book the words, "Come unto me, all ye that labour and are heavy laden;" and this subject, doubtless, has a reference to the promised rest and refreshment.
9. This example, with the nimbus, is from a MS. of the first half of the 11th century. (11.)
10. Here the Peacock is represented holding a book. From a MS. of the 11th century (Bodleian).

PLATE 87.

TREES. THE VINE.—THE PALM.—THE CYPRESS.

THE Vegetable kingdom was not excluded from the symbols which were sought out and dwelt upon by the early Christians, and various meanings were given to many different kinds of Trees. In the Old Testament, men are compared to trees “planted by the water side;” and in the Gospels, the image of the Tree bringing forth its good and evil fruits, is frequently employed to describe the deeds of men. In another sense, Trees may be considered as symbols of the Resurrection, from their putting forth fresh life and vigour every Spring.

Fig. 1. The Vine may rank first amongst these symbols, for Christ Himself is compared to it in His own words to His Disciples; “I am the Vine, ye are the branches,”—of which this subject is an illustration. Christ is standing in the midst of the Apostles, five of whom are on each side of Him, and appears to be speaking these words to them; the branches of the Vine are spreading behind, and two Palm Trees are also introduced, on one of which a Phoenix is seated. From a sarcophagus of the Catacombs. (1.)

2. The early Christians must have been familiar with representations of the Vine, from its frequency in Pagan subjects, and numerous instances of it are met with in the Catacombs, which bear a great resemblance to those of heathen times.

Here, a figure of the Good Shepherd is surrounded with bunches of Grapes; on a grave lamp of the Catacombs. (1.)

The ornament of Vine Leaves, so constantly introduced into Mediæval Architecture, derives its meaning from the same source as all these early examples.

3. The Palm Tree was an ancient Pagan symbol, which the early Christians retained, adding other meanings to it besides those of Victory and Justice. It is also used as a comparison in Psalm xcii., "The righteous shall flourish like a Palm Tree;" and the early Christian writers found many points of resemblance between this stately tree and the followers of Christ. St. Ambrose speaks of the roughness of its bark, and the beauty of its leaves and fruit, as emblematic of the life of the faithful Christian, rough and rugged it may be here below, but increasing in beauty as it rises upwards towards Heaven, and bears the sweet fruit of heavenly affections. The same comparison is made by Bede, who also likens the Palm Tree to the Church of Christ, which suffers persecutions and hardships below, but is fair and fruitful above: this idea was probably derived from the verse in the Song of Solomon, where it is said of the Church, as the Spouse of Christ, "This thy stature is like to a Palm Tree." From its continual verdure it was also considered to be an emblem of Immortality, and in this sense it is sometimes connected with the Phoenix, as in *fig. 7.*, but it is more frequent in the Mosaics of the early Italian Churches than in the Catacombs. This example is from the Church of S. Apollinare, Ravenna; 6th century. (4.)



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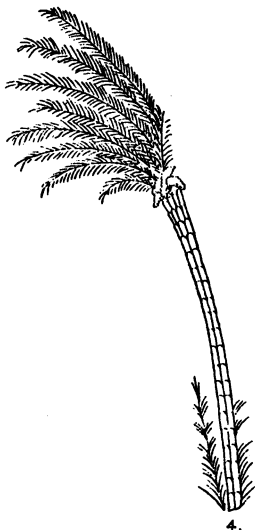
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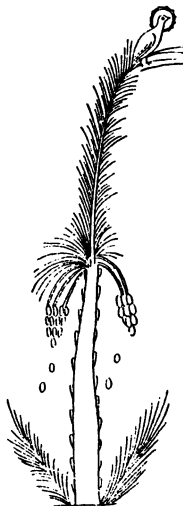
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THE VINE.—THE PALM.—THE CYPRESS.

Fig. 4. A Palm Tree at each side of a representation of the Saviour and the Apostles. From the Church of S. Cosmo and S. Damian, Rome; 6th century. (4.)

5. Here a crowned Saint is holding in each hand the stem of a Palm Tree, as an emblem of Victory. From the capital of a pillar in the Church of S. Michele, Pavia; 7th or 8th century. (8.)

6. The whole composition, of which this forms a part, is one of Triumph and Victory. Palm Trees are placed alternately with Saints holding crowns, and below them are the "four-and-twenty Elders" of the Apocalypse, with their crowns. From a Mosaic in the Church of S. Cecilia, Rome; 820. (4.)

7. The Palm Tree, with the Phoenix seated upon it, is a double emblem of Immortality, and its abundant fruit is represented dropping to the ground. From a Mosaic in the same Church as the preceding example. (4.)

8. The enduring nature of the Cypress led to its becoming a Christian symbol; St. Ambrose says it is an image of the Just Man, never losing its leaves in wind or storm, and it is, for this reason, well fitted to set forth perseverance in virtue. In this example, from a grave-stone in the Catacombs, it doubtless has that signification; but in later times it was adopted as an emblem of mourning and death, from the dark and sombre colour of its foliage, and with this meaning it is placed in the Cemeteries and burial places of the Dead throughout Europe, where its allusion to the hope of Immortality is also equally appropriate. (1.)

PLATE 88.

TREES. THE PALM BRANCH.—THE OLIVE.

THE Palm Branch is a very different object from the Palm Tree, in the representations of Art, but its signification is much the same, for it is invariably the token of Triumph and Victory, whether acquired by Martyrdom or not. It was by no means the sign of that particular manner of death only, but was placed equally in the hands of all those who were believed to have attained their Heavenly reward. It was not, as with the Pagans, bestowed for victory, in temporal warfare, when their soldiers bore branches of Palms in their hands, but for the triumph over spiritual enemies. Still, in some cases, in the Catacombs and elsewhere, it is intended to denote the Martyrdom of those who were buried there. The future victory over sin and death, was prefigured by the Palm branches that strewed the way of Christ's entrance into Jerusalem.

. The Olive was also a symbol of Pagan times, which was naturally carried on by the early Christians as an emblem of Peace, from the mention of it in the Old Testament, from which it derived this signification.* It was used by the Pagans as a crown for their victors, especially in the games held in honour of Minerva, who

* See p. 183, *fig.* 2.



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THE PALM BRANCH—THE OLIVE.

was believed to have created the fruit, so highly was it esteemed by them. Besides its more obvious meaning of Peace, it was also said to signify the Faith of the Just, the fruit of the Church,—probably with reference to the Psalm in which David compares himself to “a green Olive-tree in the house of God.” In the sense of Victory, also, it appears on the tombs of the early Christians, to give encouragement by the hope of triumph as well as of peace. It might well be used in both senses. Indeed the Dove carrying the Olive Branch, in the representation of the Three Children in the Furnace,* is a sign of deliverance from the flames, as it had been before of the cessation of the Flood. We have here an illustration of both these meanings; for besides representing peace from persecution, it also shows the victory over the King of Babylon.

- Fig. 1.* The Palm Branch is here surrounded by Birds and Bunches of Grapes. From a grave lamp of the Catacombs. (1.)
2. The handle of a grave lamp of the Catacombs is made in the form of a woman's figure holding a Palm Branch in her hand. (3.)
3. and 4. Two examples of a simple Palm Branch. From grave-stones of the Catacombs. (1.)
5. Here two Palm Branches are placed together, in the same position as the last. (1.)
6. A Palm Branch, denoting Victory, is seen here in connection with a Fish holding a Wreath in its mouth, and a Cross placed between them. Also from the Catacombs. (1.)
7. The common image of Saints bearing Palm

* See Pl. 84, *fig. 3.*

Branches appears also in the early Mosaics. Here is a company of that "multitude" described in the Apocalypse, "clothed with white robes, and Palms in their hands." From the Church of S. Praxede, Rome; 9th century. (4.)

8. In the Assumption of the Virgin, she is frequently represented bearing the emblem of Victory in her hand. Here she is being carried to Heaven by two angels, and is surrounded by an aureole of singular form. From a painted window with different scenes from the life of the Virgin, in the Cathedral of Sens; 13th century. (12.)
9. This example of the simple Olive Branch is from a grave-stone in the Catacombs. (1.)
10. A Wreath, or Crown, is formed of the fruit as well as the leaves of the Olive, and, combined with the Monogram, signifies Victory in the name of Christ. (1.)

PLATE 89.

FLOWERS. THE LILY.

PLANTS are not so frequently used in a symbolic sense as Animals; and in the instances in which they do appear, it is not so much as symbols in themselves, as attributes and emblems of persons. In a general sense, Flowers, as well as fruitful Trees, are considered emblems of good works springing from the root of faith and virtue, and shedding their sweet odour around; and in the various conventional forms in which they are represented, even in the Catacombs, and through all periods of Art, there is, no doubt, something of this meaning; but the individual forms were not distinguished, except in a few cases.

The Lily is the well-known emblem of Purity and Innocence; and is, therefore, the especial attribute of the Virgin; though it is also given to some Saints who were remarkable for a pure and holy life. During the Middle Ages it is almost invariably introduced into the subject of the Annunciation; when it is either held in the hand of the Angel Gabriel, or placed in a Vase standing by the Virgin. The form of the Lily is not always very accurately defined; and in the representations on painted glass it appears sometimes as a little tree or bush, without any distinct blossoms.

- Fig.* 1. The Lily, very inaccurately represented, standing in a Vase placed between the Angel and the Virgin, at the Annunciation. From a Bishop's Mitre of the 13th century. (13.)
2. The same subject. From Queen Mary's Psalter, a MS. of the beginning of the 14th century (Brit. Mus.).
 3. The Angel Gabriel holding the Lily in his hand. From a MS. Book of Hours; 15th century (Brit. Mus.).
 4. This beautiful example of the Lily is from a MS. of the 15th century. The subject of which it forms a part, consists of a Monogram of the name of the Virgin Mary, combined with scenes from her life. (27.)



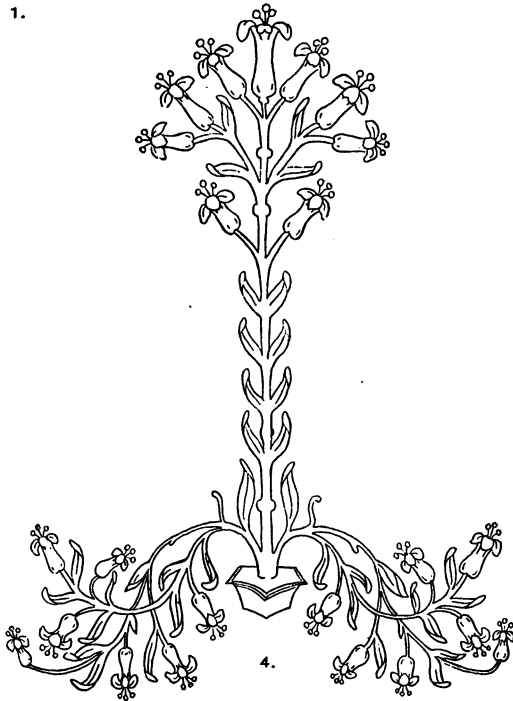
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THE LILY.

PLATE 90.

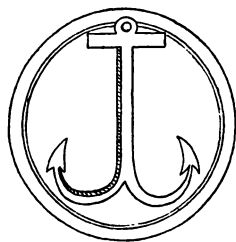
THE ANCHOR.—THE HEART.—THE CROWN. THE
BANNER.—THE LAMP.—THE CIRCLE.

THERE are various subjects scattered through the Catacombs, as well as in later periods of Art, that cannot be classed under any of the preceding divisions, and are therefore placed together here. The Anchor was a very frequent and favourite symbol from the earliest times, and was probably derived from the words of St. Paul, in which he speaks of Hope as “an anchor of the soul, both sure and steadfast.” St. Ambrose says it is this which keeps Christians from being carried away by the storms of life; other early writers consider it a symbol of the true Faith, and one of them expressed a beautiful idea, when he said, that, “as an Anchor cast into the sand will keep the ship in safety, so Hope, even amidst poverty and tribulation, remains firm, and is sufficient to sustain the soul, though in the eyes of the world it may seem but a weak and faint support.” In this sense, also, it may be a fitting emblem of fortitude and endurance.

The Heart is found as frequently in the Catacombs as the Anchor. It may either have signified the truth and sincerity of those who were buried there, or the love of mourning friends; and besides these, it may have had an allusion to that purity of heart, by which alone we can see God.

The Crown, or Wreath, was a very ancient Pagan symbol of Victory and Sovereignty, and signified honour and dignity, as well as reward,—in which sense it was bestowed in public games; and though the use of it was condemned by some of the early Christians, it was frequently placed upon their tombs as an image of the heavenly Crown they hoped to receive after having fought the good fight on earth; besides Martyrdom, therefore, it expresses completion,—the attainment of the end. It is frequently mentioned in the Old Testament, and in the Epistles there are continual allusions to it. The Wreath given in the heathen contests was the “corruptible Crown,” spoken of by St. Paul,—a garland, probably, of Laurel or Olive; but that to which he points as the object of the Christian’s attainment is an “incorruptible Crown,” which is also spoken of by St. Peter, as “a Crown of Glory, which fadeth not away.”

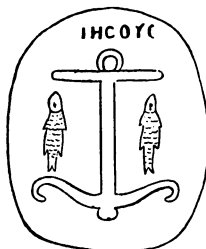
- Fig. 1.* The Anchor is a frequent subject on the grave-stones of the Catacombs, and is sometimes combined with other subjects. In this instance it is alone. (1.)
2. Here two fishes and the name $\text{IH}\Sigma\text{OY}\Sigma$ (Jesus), are added to the Anchor. The Christian’s hope is expressed by it. From an early gem. (4.)
3. and 4. Both these examples are from the Catacombs; the former may be intended for the flaming Heart, expressive of ardent love and devotion, which was common in later periods of Art. (1.)
5. The Crowns on the grave-stones of the Catacombs are always in the form of Wreaths of leaves.



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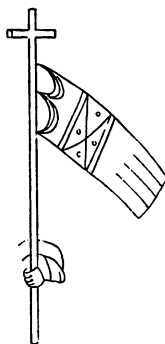
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This one is apparently of Laurel, and a figure is placed within it. (1.)

6. In the early Mosaics the Crown is frequently introduced, and is generally carried in the hands of those who have triumphed, as in the series of the Apostles, Pls. 55 and 56. Here twelve figures, at each side of a large composition, represent the "four and twenty elders" of the Apocalypse;—half the number are supposed to be intended for the Prophets, and the others for the Apostles, from which these are taken. The former have their heads covered. From a Mosaic in the Basilica of St. Paul, Rome; 441. (4.)
7. Angels are frequently represented bestowing Crowns as a heavenly reward, as in this instance from the summit of a painted window, containing different scenes of the Passion; Cathedral of Sens; 13th century. (12.)
8. Here the subject beneath the Angel is the Meeting of the Virgin and St. Elizabeth, over whom the Crowns are held. From a MS. of the 13th century (Brit. Mus.).
9. The banner is another symbol of Conquest and Victory, and is almost always united with the Cross of the Resurrection, which is held by the Saviour in rising from the tomb; as in this example from a MS. of the 13th century (Brit. Mus.). There is but little variety in the representations of it.
10. The Lamp signifies good works casting their light around; in allusion to Christ's command to His disciples, to let their "light shine before men." In this sense it is frequently placed over different scenes in the life of Christ, in the illustrations of MSS. from one of which this is taken; 12th century (Brit. Mus.).
11. The Good and Evil Trees described in the Gospels;

202 SYMBOLS AND EMBLEMS OF CHRISTIAN ART.

the one distinguished by its leaves and the lamps suspended from it, denoting good deeds ; and the other with withered branches, and the axe already stuck into its stem. From sculpture in the Cathedral of Amiens. (36.)

12. The Circle was the ancient symbol of Eternity, and its form is continually found to bear the same meaning in the representations of Christian Art. It frequently appears as the Serpent, holding its tail in its mouth, and having no end. Here it is taken from an early Gnostic gem. (25.)

PLATE 91.

THE NIMBUS.

THE Nimbus was another Christian symbol that was derived from Pagan Art, and it appears in sacred subjects about the 5th century. It was a sign of the sanctity of the persons who were adorned with it; and the idea probably originated from the rays of light, or glory, that might be supposed to surround them; not only after their death, but during their life on earth. Some variety in its form marked a distinction between those on whom it was bestowed; though at first the simple circle surrounding the head was given to all alike, and in the Catacombs it is rarely (if ever) introduced. Its earliest and most usual form is that of a circle, placed behind the head, which, though indicated in the examples which occur in this volume only as a simple line, is usually a solid plate of gold, sometimes filled with various ornaments or letters, and but rarely transparent; it also appears of various colours for different persons. The triangular form was reserved for the First Person of the Trinity; but it does not appear before the 15th century. The Nimbus was also represented in the form of a lozenge, or double lozenge,* or a hexagon, and sometimes it is composed of rays proceeding from the head without any line of

* As in Pl. 37, *fig.* 14.

circumference. When belonging to either of the Three Persons of the Trinity, or to their symbols, it is always divided by a Cross,—a distinction that is found from the 5th century. Several examples of the different kinds of Nimbus in use up to the 15th century, will be found in the preceding illustrations of this volume. Its later form, when it became an oval, or a circle seen in perspective, is not found amongst these earlier representations. When it was given to figures of the Evil Spirit it was as a sign of *power*, instead of sanctity.

- Fig. 1.* This is one of the earliest instances of the Nimbus, in a representation of the Good Shepherd, a Mosaic of the 5th century, Ravenna;* and though belonging to a Divine Person, it is undistinguished by any particular mark. (4.)
2. Here the Nimbus is crossed, as in all instances when Christ is represented after this period. From a Mosaic in the Church of S. Lorenzo, Rome; 6th century. (4.)
 3. Another example of the crossed Nimbus; 9th century. (8.)
 4. In Saxon subjects the rays of the Nimbus frequently pass beyond the line of the Circle, as in this head of Christ, from a MS. of the 11th century (Brit. Mus.).
 5. The lozenged-shaped Nimbus, peculiar to the First Person of the Trinity. From an Italian MS. of the 14th century (Bib. Nat.). (15.)
 6. The Virgin was frequently adorned with a Nimbus, richly ornamented. This example is from an Annunciation, in a MS. Book of Hours, 15th

* Pl. 15, *fig.* 9.



2.



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3.



4.



5.



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7.



9.



8.



10.



11.



12.



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15.



14.

- century (Brit. Mus.); and is the same as is given to different Saints in this MS.
7. This peculiar form of Nimbus is only found in Italian works of Art. In this instance it belongs to a Bishop. From a Latin MS.; 9th century. (15.)
 8. This square form of Nimbus was reserved for living persons. It here adorns the head of a Pope. From a Mosaic in the Church of St. Cecilia, Rome; 9th century. (4.)
 9. This singular form is given to St. Joseph, as well as to other Saints, in a MS. of the 15th century (Brit. Mus.).
 10. The First Person of the Trinity with a triangular Nimbus, surrounded by rays. From a Greek fresco of Mt. Athos; 17th century. (15.)
 11. In this instance the rays are without a surrounding circle. From a miniature of the 16th century in a MS. of the Bib. Nat. (15.)
 12. Here the rays are in the form of a cross, and without the circle; 14th century.
 - 13 and 14. These examples of the two First Persons of the Trinity are from a fresco in one of the monasteries of Mt. Athos. (15.)
 15. In this instance the rays pass the circumference of the Nimbus. From a miniature of the 9th century in a MS. of the Bib. Nat. (15.)

PLATE 92.

THE AUREOLE.

THE Aureole, or Glory, enclosing the whole body, was chiefly bestowed on the Three Persons of the Trinity, and the Virgin; but it appears occasionally in representations of glorified Saints, as in *fig. 9.*, Pl. 71. Its form was as varied as that of the Nimbus, being either a circle, an oval, or a quatrefoil, which was suited to the outline of a sitting figure. Other examples of it will be found in the preceding pages.

- Fig. 1.* Our Lord in an Aureole of clouds, which follow the form of the body. From a miniature of the 10th century, in a MS. of St. Sever, Bib. Nat. (15.)
2. The Virgin in an Aureole of oval form, intersected by a smaller one. From a miniature of the 10th century, in the MS., Lib. precum, Bib. Nat. (15.)
 3. This Saxon example of the Aureole is from a MS. of the 11th century (Brit. Mus.). It encloses the figure of Christ, and is surrounded with flames of Fire.
 4. The Transfiguration of Christ, in an Aureole the form of a wheel. From painted glass of the 12th century in the Cathedral of Chartres. (15.)
 5. Christ in an Aureole of elliptic form, held by angels, ascending to Heaven after His Resurrection. From a miniature of the 14th century, in a fine Italian MS., the "Speculum humanæ salvationis," Bib. Nat. The Aureole is intersected by the rainbow. (15.)
 6. Christ as an Angel, supported in the original by the three Archangels. The Aureole is formed of triangles. From a Greek painting of the 15th century. These representations are frequent in Greek churches, either as frescoes or painted on wood. (15.)



1.



3.



2.



6.



4.



5.

REFERENCES TO MSS.



PLATE

1. *Fig.* 11. Liber precum, suppl. lat. 641. (B.N.)
13. Liber precum, suppl. lat. 641. (B.N.)
2. „ 16. Psalterium cum figuris, grec. 139. (B.N.)
18. Tiberius, C. vi. (B.M.)
19. Harl. 603. (B.M.)
21. Nero, C. iv. (B.M.)
22. Claudius, B. iv. (B.M.)
29, 30. Add. 17,341. (B.M.)
3. „ 24. Add. 18,144. (B.M.)
6. „ 10. Codex Aureus, Harl. 2788. (B.M.)
8. „ 20, 21. Faust. B. vi. (B.M.)
10. „ 27. Add. 17,341. (B.M.)
28. Add. 17,012. (B.M.)
11. „ 31, 32. Add. 17,333. (B.M.)
33. Roy. 19 B. xv.
12. „ 1. Charlemagne's Bible. Add. 10,546.
3. Harl. 1526. (B.M.)
18. „ 2. Harl. 603. (B.M.)
19. „ 4. Faust. B. vi. (B.M.)
7. Add. 17,012. (B.M.)
23. „ 3. King's, 5. (B.M.)
24. „ 7. Liber precum, suppl. lat. 641. (B.N.)
10. Tiberius, C. vi. (B.M.)
13. Nero, C. iv. (B.M.)
25. „ 17. Add. 17,868. (B.M.)
18. MS. lat. fonds Lavall. (B.N.)

PLATE

- Fig.* 21. Théol. fr. 8. fo. 3. verso.
 23. MS. fo. Cité de Dieu.
26. „ 24. Harl. 2908. (B.M.)
 26. Tiberius, C. vi. (B.M.)
 27. Add. 17,012. (B.M.)
 28. Harl. 4381. (B.M.)
27. „ 1. Harl. 2895. (B.M.)
 4. Add. 17,333. (B.M.)
28. „ 6. Harl. 1526. (B.M.)
 8. Biblia sacra, 6829.
29. „ 9. Add. 17,738. (B.M.)
30. „ 10. Faust. B. vi. (B.M.)
31. „ 1. Tiberius, C. vi. (B.M.)
32. „ 2. Suppl. l. 638. (B.N.)
 3. Folio 226. verso.
 5. Folio 225. verso.
33. „ 6. Titus, D. xxvii. (B.M.)
34. „ 7. Harl. 603. (B.M.)
 8. Tiberius, C. vi. (B.M.)
35. „ 9. No. 1355.
37. „ 14. Arundel, 83. (B.M.)
 15. French MS. fonds Lavall. (B.N.)
38. „ 17. Roy. 2 B. vii. (B.M.)
 18. Roy. 2 B. xv. (B.M.)
42. „ 15. King's, 5. (B.M.)
46. „ 16. Nero, D. iv. (B.M.)
48. „ 18. Spanish Apocalypse, Add. 11,695. (B.M.)
61. „ 15. Egerton, 931. (B.M.)
 17. Arundel, 157. (B.M.)
65. „ 7, 8. Harl. 1526. (B.M.)
67. „ 5. Egerton, 931. (B.M.)
68. „ 1. Tiberius, C. vi. (B.M.)
 2. Missal of Worms. Théol. lat. 192. fo.
 3. Faust. B. vi. (B.M.)
69. „ 2. Nero, C. iv. (B.M.)
70. „ 3, 4. Arundel, 83. (B.M.)

PLATE

- Fig.* 5. Harl. 1526. (B.M.)
71. „ 12. King's, 9. (B.M.)
72. „ 15. Roy. 2 B. vii. (B.M.)
16. Add. 17,333. (B.M.)
74. „ 7. Harl. 1526. (B.M.)
9. Roy. 2 B. vii. (B.M.)
11. King's, 5. (B.M.)
75. „ 14. Harl. 603. (B.M.)
17. Caligula, A. xiv. (B.M.)
18. Harl. 1526. (B.M.)
76. „ 22. Add. 17,341. (B.M.)
26. Arundel, 83. (B.M.)
77. „ 31. Tiberius, C. vi. (B.M.)
32. Arundel, 83. (B.M.)
78. „ 34. Tiberius, C. vi. (B.M.)
35. Lansdowne, 383. (B.M.)
36. Roy. 19 B. xvii. (B.M.)
79. „ 2, 3, 4. Harl. 603. (B.M.)
80. „ 5. Claudius, B. iv. (B.M.)
7. Arundel, 157. (B.M.)
81. „ 9. Add. 17,868. (B.M.)
82. „ 7. Add. 18,144. (B.M.)
85. „ 2. Arundel, 83. (B.M.)
86. „ 5. Harl. 603. (B.M.)
7. Arundel, 157. (B.M.)
8. Codex Aureus, Harl. 2788. (B.M.)
89. „ 2. Roy. 2 B. vii. (B.M.)
90. „ 8. Add. 17,868. (B.M.)
10. Caligula, A. vii. (B.M.)
91. „ 4. Harl. 603. (B.M.)
9. Add. 18,193. (B.M.)
92. „ 3. Harl. 603. (B.M.)

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